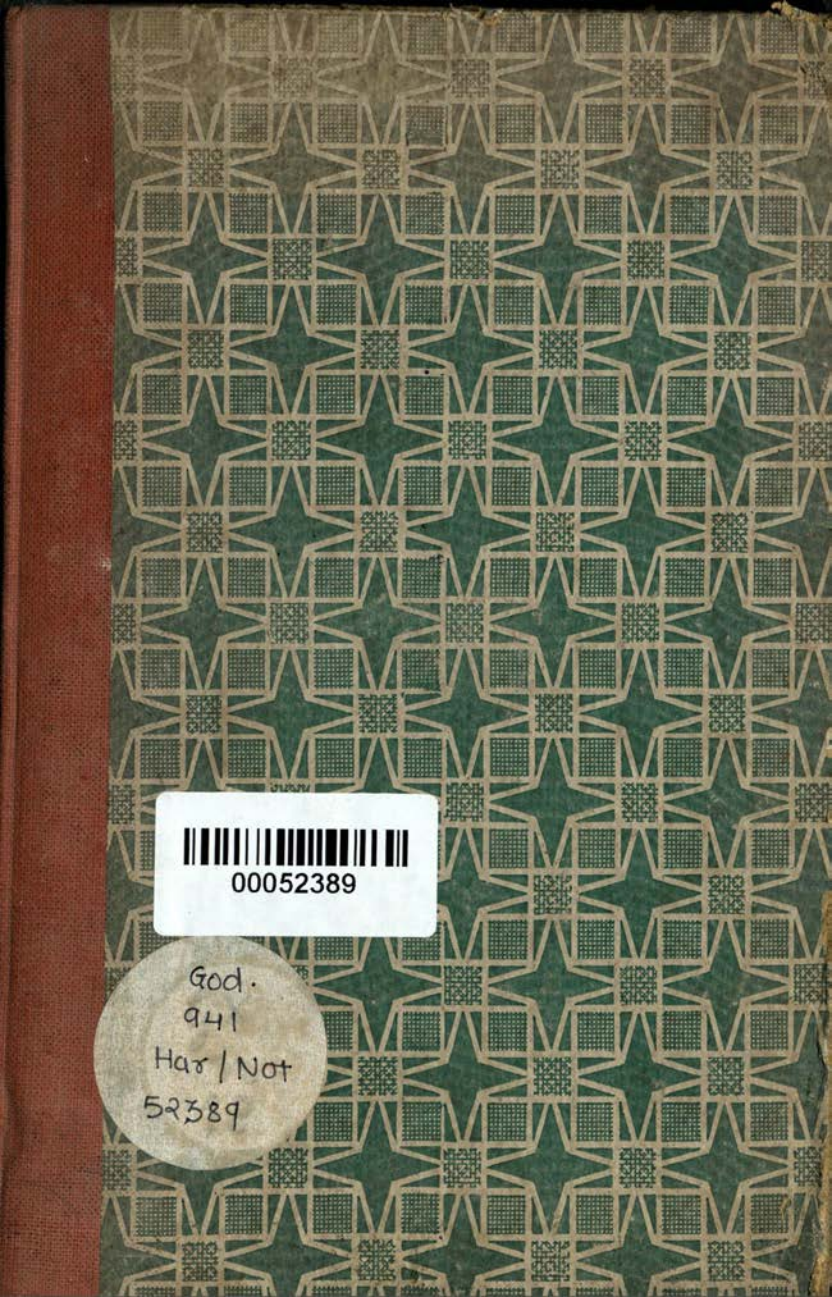
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on 27 November, 2018

NOTES OF THE EARLY HISTORY

OF THE

ROYAL SCOTTISH ACADEMY.

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OF THE

ROYAL SCOTTISH ACADEMY

BY

GEORGE HARVEY, K.T.
P.R.S.A.

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PREFACE.

he following Notes of the History of the Royal
sh Academy have been arranged by the writer
request of several of its members. Having
connected with the matters referred to from
commencement, he now offers this brief and
lected account for the consideration of those
se union with the Academy has been of a
aratively recent date, and by whom its earlier
y is, as has been often stated, but imper-
understood. Should a more ample acquaint-
with details be desired, these will be found
records of the Academy, which are at all
available for the use of the members.

N.B.—It ought to have been stated as a note a
that the number of Members of the Academy was ulti
fixed at thirty Academicians and twenty Associates.

TES OF THE EARLY HISTORY

OF THE

AL SCOTTISH ACADEMY.

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endeavouring to give some information as to
rly history of the Royal Scottish Academy,
be necessary to clear the way of certain
lements with which it is surrounded, in con-
ce of its being mixed up with that of certain
sly existing establishments, whence these
ations proceeded.

first and most important of the bodies
to is the Honourable Board of Trustees for
tures in Scotland, which was established,
ms of an Act of Parliament 1727, towards
uraging and promoting the fisheries, and such
manufactures and improvements in Scotland
most conduce to the general good of the
Kingdom." The funds set apart for this

purpose—£2000 a year—were placed und
management of the Board, but subject to th
trol of the Lords of the Treasury.

In carrying out the purposes of this
Trustees, originally twenty-one in number,
premiums for the best designs or drawings
terns for the improvement of manufactures;
the year 1760 a master was permanently ap
to instruct the youth of both sexes in d
thus laying the foundation of the School of
which has now existed and prospered un
management of the Board for more than a ce

The second important organization wa
named the "Institution for the Encouragem
the Fine Arts," founded on the 1st of F
1819, on the principle of the British Institu
London, for the purpose of having annual exh
of pictures by the old masters, but subse
also of the works of living artists. It c
chiefly of noblemen and gentlemen, who
payment of £50 became shareholders or li
bers. By its constitution the management
affairs was vested exclusively in directors
from among the subscribers. "No artis
capable of being elected on any committee

[1] See Appendix II.

voting, as a governor, while he continued a professional artist." Thus the connection of the artists with the Institution was merely nominal; and although for several years the exhibition of their works constituted the principal source of its revenues, they [redacted]e not permitted to exercise the slightest control [redacted] the appropriation of the funds.

[redacted]he first Exhibition by the Institution was [redacted]ed, in York Place, on March 1, 1819, and a [redacted]d took place in 1820; and here commence those [redacted]ications referred to which require some atten[redacted]o unravel. The leading artists resident in [redacted]urgh had, previous to this time, been joined [redacted]er for the purpose of having annual exhibi[redacted]of their works. These were held also in York [redacted] and had prospered so well as to have led to [redacted]ving, by the members associated during five [redacted]tions, from 1809 to 1813, of the sum of [redacted] But not being sufficiently restricted by [redacted]aws from breaking up at any time, and the [redacted] accumulated proving tempting, it was pro[redacted] and carried at a general meeting that the [redacted]8 be divided among the members. By this [redacted]ociety was broken up, those who composed [redacted]re dispersed, and it was while they were in [redacted]tate of disorganization that the directors of

the Institution, finding that the exhibitions of pictures by the old masters were not sufficiently attractive to the public, and did not pay, made overtures to the artists, that the exhibition of modern pictures and sculpture should take place under their auspices, subject to the obligation on their that the entire free proceeds should be set by them for the benefit of artists and their fan This arrangement was accordingly agreed to the first exhibition of paintings by living under the direction of the Institution took in 1821, and proved so much more attrac the public than those of the old masters as to it to be repeated in the years following, up to making eight in all.

The Institution had in 1826, besides 13 nary members, thirteen honorary membe of whom were artists, besides twelve artists the title of Associate Members. The l known as the Royal Institution had recentl erected from funds belonging to the Board o tees, being part of the money accumulat their excellent management of the £2000 a granted by Government, for the purpose mentioned, at the Union between England Scotland in 1705. In this building their a

exhibitions of works of art were now held, the centre galleries being occupied by them, for which an annual rent of £380 was paid. The Royal Society were also provided with apartments in the same building, they occupying the entire western side, for which they paid rent, and continue to do so up to the present time. The eastern side afforded accommodation for the Board of Trustees, and the upper galleries furnished apartments for the collection of casts and the schools of the Board.

Great discontent gradually came to be felt and expressed by the artists who were Associate Members of the Institution, because of their being denied all consideration whatever in the management of these modern exhibitions; the Directors repelling, with a high hand, all advances made by them towards this purpose. In the nature of things this could not last, and consequently, in the year 1826, several of the Associates, disgusted with the treatment to which they were subjected, commenced making arrangements to found a Scottish Academy.

The power exercised by the two important bodies just referred to was due to the fact that they were composed of individuals bulking largely in the

public eye from their high social or official position, and to this, that the leading members of the one body were at that time leading members also of the other. So mixed and combined were they in this way, that one gentleman who generally took the lead in all matters coming under their consideration, was heard to assert with emphasis, that he was the Board of Trustees and the Royal Institution also! If this fact be kept in mind, it will help to explain many things which occurred in the history of the Academy during its earlier period, and which were of a less genial nature than the intercourse with those bodies which has subsisted in later years, and which becomes, it is pleasant to say, daily more cordial. In fact, the unnatural opposition given to the Academy in its earlier years was due solely to the untiring pertinacity with which the individual referred to used his influence to counteract the efforts which were being made to establish an independent position for the Fine Arts in Scotland.

In the summer of 1826, a document, in which it was proposed to found a Scottish Academy, was handed round for signature by Mr. William Nicholson. This, when printed and published, had twenty-four names adhibited to it; namely,

thirteen Academicians, nine Associates, and two Associate Engravers,—the original number of the Academy's members.

The first general meeting of the Scottish Academy of Painting, Sculpture, and Architecture was held on the 27th of May 1826—Mr. Patrick Syme in the chair, and the following gentlemen were elected office-bearers for the year, viz.—

GEORGE WATSON, *President.*
WILLIAM NICHOLSON, *Secretary.*
THOMAS HAMILTON, *Treasurer.*

The Council, at that time four in number, were Thomas Hamilton, William Simson, James Stevenson, and Patrick Syme. Great opposition from quarters scarcely to have been expected was given to the Academy at its commencement. Its first Exhibition required all the works that the then limited number of members could possibly contribute; but when it is mentioned that of the twenty-four who originally constituted the Academy nine took fright at the responsibility connected with the movement, and resigned, leaving only fifteen in all to carry on the work, it will not be considered surprising that great anxiety as to their possible success was felt by those who remained. In consequence of this seemingly desperate state of matters,

a general meeting was called on the 26th of December 1826, not only of the Academicians, but of the Associates also—a sort of forlorn hope,—to consider what were best to be done in the circumstances, and whether the whole matter should not be given up. The minutes of this meeting in the records of the Academy are gratifying to peruse: no sign of quailing is shown by those present, but, on the contrary, there is the expression of a quiet but resolute determination to persevere, as if all things were going on well. This manly spirit was due very much to the firmness of purpose shown by Mr. William Nicholson and Mr. Thomas Hamilton, who were the real founders and promoters of the Academy, and but for whose indomitable will and wise guidance the vessel would have been upon the rocks before it had well got under weigh. Mr. Hamilton especially used to exult when difficulties, which to others seemed overwhelming, presented themselves, and he never failed in bringing the struggling ship safely through.

It was now resolved unanimously that the opening of the first Exhibition of the Scottish Academy should take place early in February 1827, and that intimation of this should be made by advertisement in the public papers immediately. Two large gal-

leries in 24 Waterloo Place were engaged at eighty guineas for three months' use, and subsequently for the year at a rent of £130; and friends in London and elsewhere were applied to for contributions of works of art, to assist in meeting the formidable combination arrayed against the infant Academy in its first struggle for existence. Application was also made to the Home Secretary, Mr. Peel, for a Charter of Incorporation, and his reply was of the most favourable kind, stating that the papers for this purpose were to be submitted to the Lord Advocate of Scotland for the time being; and, to use his own words, he had "lost no time in making those references to the King's law-officers which precede the final confirmation by the King of a Charter of Incorporation." . . . "The Scottish Royal Academy," he concludes, "will have my warmest wishes for its prosperity." But, though the application was warmly recommended by Sir Thomas Lawrence, the President of the Royal Academy of London, it was put off, on one pretence or another, for two entire years, and ultimately refused, on grounds which the Academy could never learn; and though they applied for permission to do so, they were never allowed even to peruse the document which induced his Lordship

to decide against their claim. The correspondence connected with this subject forms a large portion of the records of the Academy at this period, and is full of interest as showing the ability with which its affairs were conducted. Curiously enough, although the request of the Academy for a charter of incorporation was at this time denied, the Institution had that distinction conferred upon it, and henceforth came to be designated the Royal Institution.

Perhaps this is the time and the place to pay a grateful tribute to an excellent and most worthy gentleman, who by his literary ability did much to assist the Academy, both by his own writings and by his counsels as to the form which documents important to its interests should assume, viz., the late Dr. William Pyper, at that time Latin teacher in the High School, and subsequently Professor of Humanity in the University of St. Andrews.

Mr. Hamilton was at that time engaged in erecting his most classical structure—the High School, and being full of enthusiasm as to the interests of the young Academy of the Fine Arts, and seeing much of Mr. Pyper in connection with the stately building which he, Mr. Hamilton, was

erecting on the Calton Hill, he imbued his friend with something of his own spirit. These two wrought together, late and early, writing, consulting, and advising, along with the Secretary, Mr. Nicholson, as to all papers of an important nature before they were given to the public. This will account for the ability shown in the various recorded communications with the Government in regard to the Charter, during the two years referred to, and also in such discussions as were of a more local character during the first three or four years of the Academy's existence.

As has been mentioned, the Scottish Academy advertised their first Exhibition to take place early in February 1827, and made such arrangements for that purpose as were possible with their crippled resources. "The Royal Institution, under the immediate patronage of His Majesty," also advertised that theirs should open on the 1st of the same month, with the following advertisement:—"Edinburgh, January 1827.—The Directors of the Royal Institution have observed in the *Scotsman* of 3d January current, a paragraph under the title of 'Associated Artists,' stating, 'It will be observed that the Associated Artists are to have an Exhibition of their own early in February, distinct from that

of the Royal Institution.' As this might lead to the supposition that the Exhibition of the works of modern artists, to be opened at the Institution Rooms on the Earthen Mound, next month, was not to be supported by the Associated Artists of the Institution, the Directors think it right to mention that at a late meeting of these gentlemen, they were informed by the following eminent artists, namely, Messrs. William Allan, A. Nasmyth, J. W. Thomson, J. Watson Gordon, H. W. Williams, J. F. Williams, and W. Simson, being the whole Associated Artists present, that it was their intention to send their works to the Exhibition in the Rooms of the Institution, and to make the utmost exertions to give it every support in their power. The Directors may add to the above list the names of Mr. Playfair and Mr. Andrew Wilson, the latter of whom, when leaving the country for Italy, promised to contribute to the approaching Exhibition." "Messrs. George Watson, Samuel Joseph, and William Nicholson, the remaining Associated Artists, did not attend the above meeting, and therefore the Directors had no means of learning their views on the subject."

The names mentioned are those of the twelve Associates of the Royal Institution formerly referred

to, and it will be seen that only three of the twelve stood by the young Academy at its start in life, though all had directly and indirectly been pledged to its support. The odds against its success were by this greatly increased. To keep up the spirit of the adherents of the Institution, the Directors about this time gave commissions for paintings, value £50 and upwards, to each of those Associates who attended the meeting alluded to in the above advertisement, while the three who declined to attend received no share of their patronage. The two Exhibitions were opened at the same time, and members of the Academy could not but feel that so far as the excellence of the paintings was concerned, the Institution had the best of it; only one piece of sculpture was exhibited in the rooms of the Academy, the colossal statue of St. Andrew, in wood, for the North British Fire and Life Assurance Corporation, which now adorns their building. Still, by keeping up a brave heart, and in the enjoyment of the sympathy of the public and the press, the first year passed over upon the whole satisfactorily—the gross income being £317, 13s. 11½d. In the second year, that of 1828, the two Exhibitions were more equally matched, for the Academy had time to make arrangements, and not only had considerable

assistance from England, but the catalogue contains the names of artists eminent in Scotland, who were not contributors to the first Exhibition. In Sculpture they were conspicuously superior, Mr. Joseph having contributed a large number of his beautiful marble busts, and there being besides contributions from other artists in this department.

For the third Exhibition increasing efforts were made, and on this occasion the Royal Institution was fairly driven from the field. Among the contributors for this year to the Scottish Academy appear the names of the present President of the Royal Academy of London, Sir Francis Grant, John Linnell, John Martin, and others subsequently distinguished; but what completed the triumph of the Academy was the purchase of Mr. Etty's magnificent picture of 'Judith and Holofernes'—a step at the time alleged to be rash, but which proved ultimately the means of its consolidation. By an arrangement made with Mr. Etty, of a most liberal nature on his part, the original design of a triplet, —a centre and two wings,—was to be completed at a fixed price, and in the meantime the principal picture was sent to Scotland, and appeared in the third Exhibition by the Academy. The *éclat* attending this step proved of the highest import-

ance, as it led to the discontinuance of the exhibition of modern works of art by the Royal Institution, which ceased thenceforth to compete. It also led not only to increased confidence by the public in the movement, but also to a growing sympathy by brethren connected with art in the south, ending in the most practical results to the advantage of the Academy, in the increase of their works contributed to its Exhibitions in future years. This third Exhibition of the Academy could hardly be called one of living artists exclusively, as Lord Hopetoun having kindly offered to lend his large picture of the 'Adoration of the Shepherds' by Rubens, it was accepted, though contrary to the rules, as not being a modern picture, and only offered within a month of the close of the Exhibition. A committee, however, was appointed to have the picture placed upon the walls, for which purpose they were authorized to close the Exhibition to the public from the 17th till the 22d April 1829, and then to re-open with the addition of the above splendid work. The duty of accomplishing this fell principally, if not entirely, on Mr. Hamilton, without whose practical skill it could not have been done; for when the picture arrived, it was found too large to be admitted by the stair, and there was nothing for it but to

remove the cupola, rig out a powerful block and tackle, hoist the picture by this means from the street, and so swing it down through the roof—all of which was safely accomplished; but on the part of the writer this matter is never thought of without a return of the creeping dread which he then experienced, lest, while Rubens' great painting was swinging in the air, some adverse blast might have wandered past, and carried it bodily away.

It must be confessed that by accepting this picture the Academy laid itself open to the remark that the Exhibition was not one of living artists only; but the members were put to many shifts in those days, and the purchase of the 'Judith' condoned all faults in the estimation of the citizens, and carried it bravely through. While on the subject of the 'Judith,' it ought to be mentioned that the carrying out of the purchase was due mainly to Mr. Hamilton, who, with his far-seeing sagacity, apprehended the effect such a show of spirit was likely to have on the wellbeing of the Academy; not only in the credit sure to accrue from the acquisition of so fine a work, to be permanently kept in the city; but also in the favourable effect on its income from the increase of visitors to the rooms. This latter proved so much the case, that the increase received

that year was sufficient to meet the obligation incurred, and the painting was paid before the money was due, at the end of the Exhibition. Mr. Hamilton also, when doubts and hesitation as to the propriety of the step were swaying certain of the members, resolved, along with another man like-minded, Mr. William Lizars, A.E.S.A., to make the purchase on their own account in the event of the Academy failing to do so. Wise counsel however prevailed, and the painting became the property of the Academy.

The preface to the Catalogue of the third Exhibition has this passage: "The Council have much satisfaction in acknowledging the warm support which the Academy has received from Scottish artists resident in London, affording, as it does, a pleasing proof of their undiminished attachment to their early friends, and of a truly patriotic interest in the progress of art in their native land. The Council also acknowledge with peculiar pleasure their debt of gratitude to many English artists of the highest distinction, whose contributions they prize the more highly, as coming from those who are the most competent judges of the best means of advancing art, and as conveying an unequivocal testimony to their approbation of the principles on which the

Scottish Academy is founded. The Council are not ignorant of the means which have been employed to obstruct the progress of the Scottish Academy. It is not, however, the intention of the Council, on the present occasion, to allude to these any further, than merely to express a conviction that they must ultimately prove abortive, and only serve as a useful lesson to those who may be more anxious for the possession than the liberal exercise of patronage. Any attempt to reduce the artists of Scotland to a state of dependence cannot fail, sooner or later, to lead to reaction; for it is not to be supposed that men of intelligence and liberal pursuits should long continue to submit to unlimited control, or surrender what they must prize so highly—the dignity and independence of their profession."

A new development of matters now presents itself for our consideration, originating, however, not in the Academy, but among the Associates of the Royal Institution. These gentlemen, wincing under the consciousness of their subordinate position, in connection with that body, and the fact that the Academy was succeeding without their aid, and against their will, commenced arrangements to found another Scottish Academy rather than join that already formed. In order to accomplish this, the

Associates of the Institution fraternized with other artists resident in Edinburgh, making twenty-four in all, to arrange measures for the government of this new society. A meeting was summoned in the house of Mr. (afterwards Sir) William Allan, which was well attended, but which, after some discussion, dispersed without having arranged anything definitely.[1]

Finding themselves in an awkward position, having finally broken with the Royal Institution, whose intolerable management they could no longer endure, and smarting under the failure of the attempt made to organize a constitution for themselves, they gave way to the expostulation of friends

[1] Mr. Allan was called to the chair, and Mr. R. S. Lauder was appointed secretary. After opening the meeting, the chairman requested those present to express themselves as to what they considered was best to be done in the circumstances. After a short pause, Mr. J. F. Williams rose and addressed the chair in his rather stagey style. "Mr. Chairman," said he, "in the nature of things there is in society a tendency to progress, and where there is progress there must be extension; extension and progress go therefore hand in hand,"—and a little more to the same purpose, when a loud peal of merriment broke forth from the meeting, and Mr. Williams sat down, adding, "Well, the stuff is there, but you may put it in another form and words." When the mirth had subsided, the secretary asked what he was to minute, on which Mr. D. O. Hill, quoting Dogberry, replied, "To be a well-favoured man is the gift of fortune, but to write and read comes by nature." At this there was another shout of laughter, when the chairman becoming angry began to scold Mr. Hill; and as it was evident from the uproar that nothing further in the shape of business would be done, they separated—and so ended the only meeting of the twenty-four.

as to the folly of seeking to establish another Academy while one on a wholesome basis already existed, and came to the resolution of putting their case into the hands of Mr. Henry Cockburn, afterwards Lord Cockburn, and through him applied in a body to be admitted members of the Scottish Academy. The following is Mr. Cockburn's letter to Mr. Watson, President :—

"14 CHARLOTTE SQUARE, *6th June* 1829.

"SIR,—When the Scottish Academy was founded, a few years ago, many of the best friends of the Arts in this country lamented that it was not instantly joined by the whole of the distinguished artists of Edinburgh. But there were obstacles at that time to this undivided coalition, of which it is not necessary now to say more than that they are removed, and that an opportunity seems to have occurred for the attainment of a union, calculated greatly to promote art, and to raise the whole of those who practise it in public station and in professional power. A meeting was held on the 3d instant of several artists not belonging to the Academy, but who now wish to attach themselves to that Institution. As these gentlemen are all acting together, they thought it better to appoint one individual to negotiate for them; and it ap-

peared to them that an individual not being himself an artist would be an advantage, by withdrawing him from every possible temptation to do anything but what might seem fair and right to himself. I am the person whom they have honoured with their confidence, and it is in this character that I take the liberty of addressing you as the President of the Academy. The following are the gentlemen for whom I act:—Mr. W. Allan, W. J. Thomson, J. W. Gordon, W. Playfair, John Graham, Colvin Smith, W. Burn, R. S. Lauder, W. Bonar, James Stewart, E. Crawford, J. F. Williams, J. Steell, Sam. Mackenzie, William Simson, D. Scott, D. O. Hill, George Simson, Robert Gibb, F. Grant, Z. Bell, T. Duncan, D. Macnee, J. Giles.

"I am afraid that my friend H. W. Williams has now no interest in this measure, or in anything earthly. If he should survive, however, you will consider his name as added to the list. The union of all the artists of Edinburgh on proper principles, and on liberal feelings, was the last subject connected with his profession on which I heard him express himself earnestly. Some of these gentlemen belong to the Royal Institution; others do not. But this circumstance is immaterial; because the only footing on which they wish to treat, or to be

treated with in this proposal, is that of their professional character, apart from all consideration of any other establishment here or elsewhere, to which any of them may happen to belong.

"In proposing to join the Academy, *they of course subject themselves to all the rules of that Institution;* and the only condition on which the proposal is made is, that they are all received together as Academicians. The reason why they wish this is, that they have hitherto always been accustomed to act together, and they did so when they were within these few weeks thinking of organizing a separate establishment, with separate Exhibitions of their own,—a scheme which they only abandon in the hope that the far more desirable object of their coalescing with the Academy may be carried into effect. You will easily perceive that in these circumstances they can scarcely be expected to leave any of their brethren behind. The only possible objection that can occur to me is, that their adoption would give you too many Academicians. There are several answers to this, and several schemes for correcting the evil, if it be one; but these are fitter for personal discussion than for writing. I must mention one of them, however, because it does honour to the persons who have suggested it. Mr.

Allan, Mr. W. J. Thomson, Mr. Lauder, and others, whose eminence well entitles them to hold the higher places in any such institution, are perfectly ready to abate their undoubted claims to be Academicians, and to become Associates. But this sacrifice, though liberal in them, is scarcely one that the Academy would think it necessary to require. Having opened the business to you generally, I have only to add, that I shall do myself the honour of waiting on you in Forth Street *to-morrow at three o'clock*, with a view to any additional explanation that may be required. If the day or hour be not perfectly convenient for you, be so good as to fix any others that may. If I don't hear from you, I shall be with you to-morrow at three. Whatever the result may be, I cannot close this communication without expressing my most earnest hope that it may prove successful; in which hope I am quite confident that I am joined by almost the whole intelligence of this place. I anticipate everything conducive to the Arts and honourable to its professors from the union of our Edinburgh artists,—nothing from their disunion but painful jealousies, useless expense, and the want of that professional dignity and force which can only arise from fixing the public admiration on one undivided association of artists, living

in harmony with each other, and raising the character of their country by their genius. I trust therefore that the Academy will receive this proposal in the spirit in which it is made. It is a spirit of reasonableness, liberality, and friendship.

"I have the honour to be, with great respect, yr. most obedient humble servant,

(Signed) "H. COCKBURN."

This application, it will be perceived, proved embarrassing, as the twenty-four claimed to be admitted to the rank of full members without going through the previous election as Associates; and as the entire number of members of the Academy at this time was only fifteen, it was felt that the admitting the twenty-four *per saltum* would virtually be to place it and its hard-earned fruits at the disposal of the new entrants; who would, it was argued, do as they pleased on any question that might arise, and virtually swamp the original founders. However, after duly considering the matter in all its bearings, the Scottish Academy, having prepared a statement of their views on the subject, unanimously resolved to request Mr. Hope, Solicitor-General for Scotland, to consider the said statement, and to act as referee on their part; and

this gentleman, having readily and courteously acceded to this request, the following was submitted for his consideration :—

"1. The Scottish Academy of Painting, Sculpture, and Architecture was established with a view to promote the advancement of the Fine Arts in Scotland, by uniting, in a well-organized society, a limited number of artists, distinguished for professional eminence.

"2. The idea of this Society originated with the Associates of the Royal Institution in 1825; but when the plan came to be carried into effect in 1826, only a few of its original suggesters continued their adherence. Under these circumstances, the difficulties naturally attendant on such a scheme were greatly increased, and the range of professional support greatly narrowed. Undeterred by the many obstacles which stood in their way, a small number of professional gentlemen persevered in their attempt, and the Scottish Academy was established.

"3. In framing its laws and constitution, the Royal Academy of London was almost exclusively followed, from a conviction that it afforded the best and safest model, sanctioned by the successful experience of upwards of half a century.

"4. The fate of previous associations of artists, both in Edinburgh and London, impressed the founders of the Scottish Academy with the necessity of a careful selection and limitation of the number of its members. Were this not strictly attended to, it was felt that its affairs could not be conducted with any degree of harmony or union, and that the status of an Academician would confer little professional honour. After mature consideration, therefore, the number of Academicians was fixed at fifteen and of Associates at ten.

"5. Although, as already mentioned, by far the greater number of the Associates of the Royal Institution declined becoming members of the Academy at its commencement, yet, as the sole object of its establishment was the promotion of art, its framers resolved to keep this steadily and exclusively in view; and in the management of its concerns to banish from their minds all personal and temporary considerations. Accordingly, when the Academicians and Associates came to be elected, a considerable number of vacancies were left in both lists, in order that they might have it in their power to admit such of their professional brethren, connected with the Royal Institution, as might, on further consideration, be induced to give it their support.

"6. In this situation the Academy remained for more than two years, when it appeared at length expedient to its members that some addition should be made to their number. Actuated by the same feeling that had characterized their original proceedings, they unanimously resolved that the vacant places in the Academy should be again offered, in the first instance, to the Associates of the Royal Institution, and a circular was accordingly addressed to them, conveying the unanimous wishes of the Academy to that effect. The result however was, that not a single Associate of the Institution availed himself of this overture on the part of the Academy. The date of the circular alluded to is 27th February 1829.

"7. Thus disappointed in effecting that union which they had all along so ardently desired, the Academy then proceeded to fill up the greater number of vacancies in the list of Academicians.

"8. The Academy, in the same spirit which had always guided them, and still anxious that a door of reconciliation should be left open, although not without considerable doubt of the propriety of such a measure, resolved to increase the number of Academicians from fifteen to twenty; and in the meantime to leave five vacancies in the list of Academi-

cians, and eight in that of Associates, in the hope that some of their brethren, who had hitherto stood aloof, might come to view the matter in a different light, and give the Academy the benefit of their talents and experience.

"It has been judged proper to give this brief outline of the rise and progress of the Scottish Academy, in as far as the selection of its members is concerned, in order to show the conciliatory and liberal spirit which has uniformly guided its dealings with the members of the profession, and consequently its readiness to listen to any overture of a union on principles calculated to advance the important objects which its establishment was intended to effect.

"9. The proposal now made to the Scottish Academy by Mr. Henry Cockburn, on the part of the Associates of the Royal Institution and others, is, that twenty-four artists shall be admitted to the rank of Academicians in the Scottish Academy, without any of the forms which the laws of that Academy prescribe for the admission of members.

"10. Now the first point to be considered is, whether the admission of such a number of additional members, as it were *per saltum*, would be conducive to the interests of the Academy, or to the interests of the Fine Arts in this city.

"11. In the first place, in as far as regards the Scottish Academy, it must be obvious that it at once sweeps away what was regarded as a fundamental principle in its constitution, namely, the limitation and selection of its members, whose numbers ought to bear a due proportion to the permanent professional resources which this country may reasonably be expected to supply. Now, if the Royal Academy of London consists of only forty members (and by many this number is considered too great), and if the Royal Hibernian Society consists of only fourteen members, surely twenty must be admitted to be an ample proportion for the Scottish Academy; and at that number it was considered to be finally fixed.

"By the unqualified adoption then of the present proposal, it can scarcely admit of a doubt that the Society would both become practically unmanageable as a society, and would be considered as conferring comparatively but little professional distinction. Besides, the number of the present Academicians is only fifteen. Were twenty-four additional members to be at once admitted, the existing members would virtually deliver over an institution which has cost them so much time, labour, and expense, into other hands, since, from the constitution of

the Academy, every member is entitled to an equal share in the management of all its concerns. It is to be feared that such an indiscriminate admission of members to such an amount, instead of leading to a cordial and profitable union, may lead to consequences directly the reverse, and eventually endanger the very existence of the establishment it is meant to strengthen.

"12. Another consideration which ought to have great weight with the Academy is, that if such a number of Academicians are to be admitted at once, without any principle of selection, our own Associates would have cause to complain of being passed over; but were their claims recognised on the present occasion the number of Academicians would be swelled to an absurd amount, which must render the Academy altogether ridiculous.

"13. For the evils which have been just noticed as likely to result from the admission at once of such a number of persons two or three remedies have been suggested, but none of them appear to be satisfactory. It is admitted that the number of Academicians would, for the present, be increased greatly beyond the proper bounds; but this inconvenience, it is said, may be gradually remedied, by resolving at the same time not to elect any new

members till by death, or otherwise, the list shall have been reduced to twenty. Now, had the proposal been merely to exceed the original number to a trifling amount, this process might have been adopted, in order to bring things to their proper state, but when it is contemplated to double at least the number of members at once, it is to be feared that the Academy, instead of being regarded with a friendly feeling by the young and aspiring members of the profession, would be regarded as effectually barring their way to distinction, since they would not, at all events during the present generation, hope to share in its honours or advantages. Thus all the youthful and rising talent in the country, indeed all the talent not included in the present arrangement, must be regarded as arrayed against the Academy.

"14. Another proposal, with a view to preserve to the present members of the Academy the chief direction of its affairs, at least for a time, appears to be still more objectionable, since it evidently carries along with it the elements of discord. The proposal is, to exclude from certain offices, for a given period, the new entrants. Now, if amicable proceedings are at all attainable, they are not certainly to be attained by invidious distinctions,

which imply suspicion on the one side, and which can scarcely fail to lead to discontent and deep dissatisfaction on the other. Whatever arrangement, therefore, may be deemed advisable, it must proceed on the footing of perfect equality between the new and old members. It is intimated in Mr. Cockburn's letter that several Associates of the Royal Institution, and of the first rank in the profession, are willing to waive their claims to the rank of Academicians, and to become Associates. This is equally exceptionable. It would not be for the credit of the Academy to receive these gentlemen on such terms. It would deprive the Academy of their knowledge and experience in the regulation and management of its concerns, and would place them in a situation beneath their admitted talents and merit. In short, it would present the extraordinary anomaly of electing to the highest honours men of inferior professional attainments. When, however, their young friends see men of their talent and experience abating their claims to gain a great object, they should at once step forward and concede the place of honour, in order to accomplish a union so desirable both for the honour of the profession and the advancement of the arts.

"15. Since, then, the proposal of Mr. Cockburn,

in an unmodified form, appears to be liable to very serious objections, which have rather been glanced at than fully unfolded, the second point to consider is, Whether such a modification of the proposal can be devised as shall be free, at least in a considerable degree, from the objections which have been stated, and yet, at the same time, effectually accomplish the great object in view, namely, the union of these artists with the Academy on the most liberal terms.

"16. Of the twenty-four artists included in Mr. Cockburn's proposal, twelve are Associates of the Royal Institution, and twelve are not. This is a very important distinction. Without pronouncing on the respective professional merits of the individuals, all of whom are highly respectable, it is obvious that the Associates of the Institution stand in a different relation to the Academy from any other members of the profession. They have already been singled out by the patrons of art, as entitled to particular distinction, and have thus a professional status differing in some respects from others. Besides, the Academy has ever professed its ardent desire for the accession of the Associates of the Institution, in as far as their limits would permit, and its readiness to admit them to its

highest honours. They are now ready to meet the advances of their brethren in the most liberal spirit, and to receive, as *Academicians* of the Scottish Academy, all the Associates of the Royal Institution contained in the list presented by Mr. Cockburn, amounting to twelve; and further, to admit, as *Associates* of the Scottish Academy, the other artists in the same list, amounting also to twelve. Nothing could possibly induce the Scottish Academy to admit this great increase of members on terms incompatible with its original design, but the most sincere desire to accomplish a union among the professional men of this city.

"17. It must of course be expressly understood that whatever number of the applicants may be finally admitted, they shall subject themselves to the existing laws of the Academy.

"18. Such, then, is the modification of the original proposal, which appears to the Academy to be essential to render the proposed union either harmonious or lasting or beneficial to the real interests of art. It is surely such as can leave no doubt as to the deep desire, on the part of the Academy, to accede to any terms of amalgamation consistent with the beneficial existence of an Institution which they have reared amid many difficulties, in

defence of which they have braved no ordinary degree of obloquy, and for the interests of which they are ready to sacrifice, at the shrine of concord, every personal feeling and every selfish consideration.

"19. With the above exposition of their views and feelings, the members of the Academy leave their case in the hands of the Solicitor-General for Scotland, under a firm conviction that the honour of the Academy and the interests of Scottish art are safe in his keeping; and that the terms which his judgment shall finally approve must either be accepted by the other party or completely exonerate the Academy from the charge of perpetuating discord where union was possible.

"20. Anticipating a favourable issue to the present negotiation, the Academy cannot refrain from expressing a hope that, in that case, every obstacle to the Academy's Charter of Incorporation will be removed, and that the referees will add to their other valuable services their good offices to bring about a measure which, after all that can be otherwise effected, will still be wanting, to consolidate and add due dignity to the Scottish Academy."

In this state of matters Mr. Hope and Mr.

Cockburn met and conferred as arbiters, and, after full consideration, gave in their Award on the 10th July 1829, which was as follows :—

"AWARD.

"The members of the Scottish Academy, and the other gentlemen engaged in the profession of the Fine Arts in this place, having authorized us to form a union of all the artists connected with Edinburgh, with a view to establish, on a solid and permanent basis, an institution for the encouragement of these arts in Edinburgh, and having given us unlimited powers for that purpose, we have undertaken the duty with a strong desire to effect the important object referred to in the way most likely to secure success, and to reflect honour on those who have severally committed their interests to our care.

"We have great satisfaction in stating, that in arranging this very interesting matter, not the slightest difference of opinion has occurred between us on any one point, and we hope that this circumstance will greatly recommend the result of our arbitration to those who have been pleased to express their confidence in our desire to attend to their interests and station, and in our sincere and

unprejudiced wish to promote the object which they have proposed to us, in the way most calculated to advance the great interests involved in the proposal. After full consideration of the subject, we have drawn up the following scheme, as the result or award of the reference made to us :—

"1. We are of opinion, and propose, that all the gentlemen who have selected Mr. Cockburn as their referee, shall, as they propose, join and become members of the Scottish Academy as at present constituted, and subject to its rules and regulations, except in so far as hereby varied and altered.

"2. That the existing stock and property of the Academy, and all additions that may be made to it, shall always remain necessarily dedicated and set apart for the purposes of the Academy, and that no division of such funds, or application of them partially, or at once, to any objects in which members are personally interested, directly or indirectly, shall be competent under any circumstances; it being declared, as the fundamental condition of the body, that in the event of any such resolution being at any time carried, it shall be competent to the principal and professors to claim the funds for the University. It being always understood, however, that this prohibition of the possible appropriation

by the members of the *stock* or *property* is not intended to interfere with the general principle, that the *interest* of the money, or the profits of Exhibitions, may be divided or distributed according to the discretion of the Academy.

3. "For the reasons afterwards stated, and after anxious consideration of a point of so much difficulty and importance, we are of opinion, and propose, that all the gentlemen above referred to in Article 1st, and also the three Associates of the Scottish Academy who are candidates for the honour of being Academicians, shall be admitted, and shall by this Award become at once Academicians, taking their place in point of seniority on the roll immediately after the name of the Academician last elected before this reference to us.

"4. We are of opinion, and propose, that a Council shall be appointed from this date, who shall continue in office for three years, without intermediate elections, until the annual election, in terms of the regulations of the Academy, in November 1832; that such Council shall consist of six members and the President, with the powers, and on the footing, of the Council of the Academy, the constitution of which is in all respects adopted when not specially varied; and we propose that Messrs. John Ewbank,

Kenneth Macleay, George Harvey, Thomas Hamilton, Colvin Smith, and John Graham, shall form the Council, to continue, as above mentioned, in office until November 1832. Vacancies in the above list to be supplied by election, in terms of the rules of the Academy.

"5. We are of opinion, and propose, that the number, duties, and authority of the office-bearers of the Academy shall continue as at present; and we earnestly, and strongly, and respectfully recommend to the general body of the Academy to continue in office the intelligent, active, and public-spirited gentlemen now holding these situations, by whose exertions we consider that the progress of the Fine Arts has been greatly promoted, and whose fitness for these important situations has been decidedly proved by the eminent success with which their exertions have been attended. We press this point as of great importance to the welfare of the Institution, and we refrain from making it a stipulation, not from underrating its importance, but because we feel assured that the gentlemen to whom our Award is addressed will feel it to be more grateful to their feelings to have the opportunity of marking their sense of the services and claims of the gentlemen referred to in all matters

connected with the interests and prosperity of the Scottish Academy.

"6. We are of opinion, and propose, that one Academician shall be elected, on the principles, and according to the rules of the Academy, for every three vacancies which shall occur, until the number shall be reduced to thirty, after which it may be still further reduced by the then existing thirty members, if they shall think this further reduction proper, provided it be never brought below twenty Academicians, or any smaller number which may hereafter be fixed upon at meetings held conformably to the regulations of the Academy.

"7. We propose that the number of Associates shall be fifteen, or a corresponding proportion to the number of Academicians, if a smaller number of the latter than thirty shall be ultimately fixed.

"8. We propose that there shall be a power to make the number of Associate Engravers four.

"9. We propose and earnestly recommend to the gentlemen composing the Academy as thus constituted—uniting so many men of the highest genius, of established reputation, and of undoubted energy and perseverance in the cultivation and pursuit of the professions which they have chosen—immediately to commence the building or adapta-

tion of rooms, on such a scale suited to the plan of the Academy, so as thereby to be a pledge to themselves and to the public of the spirit with which the objects of the Academy will be promoted, and of the great and splendid prospects for the cultivation and progress of the Fine Arts which the union so formed holds out to the public of Scotland.

"10. We have no wish to disguise from the gentlemen who have committed this pleasing but important duty to us, that we think it is a disadvantage that the number of the Academicians should at present be so great as forty-two. But after considering the subject in every point of view, and attending to all the different interests and situations of the parties concerned, we have come, without bias certainly or preconceived opinions, decidedly to the conclusion, that the view which we have taken is the only one calculated to reflect credit on the characters, and to do justice to the generous feelings, of all the gentlemen who have respectively selected us to adjust these points.

"We consider a general and complete union of the artists to be an object of such vast importance, that no temporary difficulties ought to be allowed to interfere with its attainment. And we are convinced that the establishment of a second Institution,

on the principle of the Academy, would entirely frustrate the objects of both; would tend to create a feeling of distrust in the public mind as to the permanence of either, and of disinclination towards such rival and jarring establishments, and of disapprobation of the spirit of dissension which such a result would seem to evince, to a degree in no respect founded in fact, and from which spirit, therefore, no obstacles to a general union in reality exist. In order that such general union may be beneficial, it must be founded on principles which may secure permanence; and we are intimately persuaded that the most generous, cordial, and solid principle of union is that which will tend most to elevate the character of the Institution—to interest its members in its prosperity—to engage the warm and undivided support of the public—and to secure the continuance of that support on the one hand, and of the interest of the members on the other, by the great scale on which its Exhibitions may be conducted—the extensive means of study which it will afford—the cheering encouragement and reward of genius which it will hold forth—and by the enlightened public spirit and independent manner in which the managers of such a national establishment will be enabled to conduct, and must conduct,

its management;—on no other principle can any institution be formed really deserving the name of a National Academy, fitted to sustain the character and advance the interests of the Fine Arts in Scotland. We are very far from wishing to obtrude ourselves further into the affairs of the Academy; but we cannot conclude without stating that if, in the application of the principles which we have now given, or in any other matter requiring advice in the infancy of the Institution, our aid should be thought worth having, the Academy may always freely command it.

JOHN HOPE.
H. COCKBURN.

"EDINBURGH, 4*th July* 1829.

"Since the above was signed it has occurred to us that the existing rule whereby it is imperative on the President to call general meetings, on being required to do so by three members, will be inexpedient after the members shall have been increased, and we therefore further recommend that henceforth the President shall only be obliged to call such meetings on a written requisition subscribed by at least eight Academicians.

JOHN HOPE.
H. COCKBURN.

"10*th July* 1829."

The following extract from the Minutes of a general assembly of the Scottish Academy held 10th July 1829, shows the acceptance of the Award by the Academy :—

"*Present*,—Geo. Watson, *President*; Thos. Hamilton, *Treasurer*; L. Macdonald; K. Macleay; John Syme; P. Syme; Geo. Harvey; John Ewbank; James Stevenson; W. Nicholson.—The arrangement entered into by his Majesty's Solicitor-General for Scotland and Henry Cockburn, Esq., Advocate, for the union of twenty-four artists with the Scottish Academy, was read and unanimously approved of. After which it was moved by Mr. Hamilton, and seconded by Mr. Nicholson, 'That the thanks of the meeting be conveyed to the Solicitor-General and Mr. Cockburn for their valuable and disinterested services on the present occasion;' which motion was unanimously agreed to. The President was requested to intimate to them this resolution, and at the same time to inform them of the unanimous approval of the Award."

By this addition to the Academy the number of its members was raised to thirty-nine, and as it was requested that the arbiters should include the names of three applicants for the rank of Associate, namely, Mr. Thomas Fraser, Mr. John Paterson,

and Mr. Alexander Forbes, the Secretary was desired to inquire of Mr. Elder, law-agent of the Academy, whether the letters of these gentlemen had been given to the Solicitor-General, and Mr. Elder was desired, if possible, to have their names added to the roll of Academicians. As this was found to be the case, the addition of these three made the number of Academicians forty-two, which was the entire number of the members after the union. In the rank of Associate Engravers there was only Mr. William Lizars, but as the law stood at that time it was not in the power of the Academy to elect him an Academician, engravers being then limited to the rank of Associate. This was much to be regretted, as it led to the resignation of Mr. Lizars, who had wrought well for the Academy, and deserved every acknowledgment for his services. Some years later, the law regarding engravers was altered, and they were placed upon the same footing as other members, being rendered eligible to fill any position in the Academy.

The Secretary laid before a meeting of Council a letter from the Directors of the Royal Institution, intimating a wish that the Council of the Academy would attend a meeting of their body at the Institution Rooms, on Tuesday the 7th of July, at four

o'clock, on which occasion Lord Meadowbank stated that whether the Directors should in future have Exhibitions of their own or not, they would be ready to receive offers for the rooms from the artists, either collectively or individually, for exhibitions of works of art, a suggestion subsequently taken advantage of by the Academy when they came to occupy the Exhibition Rooms for three months, as sub-tenants of the Institution; and the Secretary was instructed, by a general meeting of the Academy held on the 10th inst., to write to Lord Meadowbank, conveying the thanks of the meeting to his Lordship and the Directors, for the liberal and friendly communication made to the Council, and to inform his Lordship that the union of the twenty-four artists with the Scottish Academy, to which he alluded in that communication, had that day taken place.

The first general meeting of the Academy after the union of the twenty-four members took place on the 11th of November 1829, and the following is the record of its proceedings:—

"*Present*,—Mr. George Watson, *President*; Messrs. Wm. S. Watson, Geo. Harvey, J. Graham, Kenneth Macleay, D. Scott, W. J. Thomson, L. M'Donald, J. F. Williams, W. Playfair, Thos.

Duncan, Jas. Giles, J. W. Gordon, C. Smith, D. O. Hill, Geo. Simson, Jas. Stewart, J. Stevenson, D. Macnee, J. Ewbank, P. Syme, J. B. Kidd, Sam. M'Kenzie, W. Bonar, Thos. Hamilton, *Treasurer*, and Wm. Nicholson, *Secretary*. M. R. Gibb came into the meeting when the office of Treasurer was in the act of being balloted for. Mr. George Watson took the chair as President.

"The President, before proceeding with the immediate business of the day, congratulated the Academy on the happy union that had taken place, and trusted that its deliberations would be conducted in harmony and good-fellowship.

"The President then proposed that Messrs. H. Cockburn and John Elder, who were in waiting, should be permitted to attend the meeting, as they had been very instrumental in effecting the union, and as it might be necessary on that account to refer to them in the course of this day's procedure, in which proposal the meeting concurred unanimously.

"But before Messrs. H. Cockburn and J. Elder were admitted, Mr. Hamilton said that he for one would not object to the presence of those gentlemen, as they had been of great service to the Academy, but that their being admitted to this

meeting was not to form a precedent on any future occasion. This being approved of, Messrs. Cockburn and Elder were admitted, and attended accordingly.

"The President proposed that the Award of Mr. Solicitor-General and Mr. Henry Cockburn should be read to the meeting, on which it was resolved to consider the Award as having been read, printed copies of it having been circulated among all the members.

"The President then proposed that the meeting should proceed to the election of office-bearers, when Mr. Playfair moved, and was seconded by Mr. W. J. Thomson,—That the copy of the Laws attested by the signatures of Mr. Elder and Mr. Cockburn, shall be now adopted as the laws of the Academy, except as to the 4th Article, page 23, relative to the Treasurer's being a member of the Council, which point shall be reserved for the determination of the next general meeting.

"After considerable discussion, Mr. Hamilton moved,—That the proposed alterations in the Laws shall be brought forward in conformity with the existing laws of the Academy as confirmed by the Award of Mr. Solicitor-General and Mr. Henry Cockburn, which enact 'that the Council shall

frame all new laws, but they shall have no force until ratified by consent of the general assembly.'

"This being seconded by Mr. Harvey, the two motions were put to the vote, when Mr. Playfair's was carried by a majority of twelve,—eighteen having voted for Mr. Playfair's motion, and six for that of Mr. Hamilton. Whereupon Mr. Hamilton protested for himself, and those who should adhere to him, for reasons to be afterwards given in, and took instruments in the clerk's hands.

"The Academy having then proceeded to the election of office-bearers, it was moved and seconded that Mr. George Watson be re-elected President for the ensuing year, which was carried unanimously.

"It was moved and seconded that Mr. W. Nicholson be re-elected Secretary, and a ballot having been taken, Mr. W. Nicholson was unanimously re-elected.

"It was moved and seconded that Mr. J. W. Gordon be elected Treasurer for the ensuing year, on which an amendment was proposed and seconded that Mr. Thomas Hamilton be re-elected Treasurer for the ensuing year; and a ballot having been

taken, Mr. J. W. Gordon was elected Treasurer by a majority of seven,—fifteen having voted for Mr. Gordon, and eight for Mr. Hamilton.

"Mr. John Syme and Mr. W. S. Watson were elected auditors.

"A report of the last year's proceedings, prepared by the Council, was read to the meeting, of which they unanimously approved, and directed it to be engrossed in the books.

"The President suggested, that as the lease of the Academy's rooms expires at Whitsunday 1830, and as the Referees earnestly recommended to commence the building or adaptation of rooms on a scale suited to the plan of the Academy, a remit should be made to the Council to take that subject into their immediate and serious consideration; as also to consider of plans for raising funds for that purpose, and to report to a general meeting.

"The meeting unanimously approved of the suggestion, and remitted accordingly.

"A letter from Mr. F. Cameron, on the part of the Directors of the Royal Institution, dated 20th July 1829, addressed to Mr. Nicholson, was read to the meeting, which is in the following terms:—

"'COPY.

"'EDINBURGH, 20*th July* 1829.

"'SIR,—I am desired by the Directors of the Royal Institution to request that you will take the trouble of ascertaining from the members of the Scottish Academy of Painting, whether they may hope to be favoured with works of any of its members at their Exhibition in February next, and with the names of such as may intend to do so.

"'The Directors have as yet come to no decided resolution as to having an Exhibition of Modern Pictures in future years, but they are desirous, if possible, to proceed as they have hitherto done, certainly from no wish of interfering with either the splendour or profits of the Exhibitions of the Scottish Academy, but partly from a desire to enlarge the funds of their establishment, devoted as they are, and will continue to be, for the advancement of art and the personal convenience and advantage of the artists of Edinburgh, and from the conviction that their Exhibitions, instead of diminishing, in fact tend to increase the resort to the other, and to enlarge the funds of both.—I am, etc.,

(Signed) "'FRAS. CAMERON, *A.S.*

"'WM. NICHOLSON, Esq.,
Secretary, Scottish Academy.'

"There was also read to the meeting the following draft of the answer proposed to be sent, prepared by the Council:—

"'COPY.

"'EDINBURGH, 11*th Nov.* 1829.

"'DEAR SIR,—I am desired to intimate to you, for the information of the Directors of the Royal Institution, that, at a general meeting of the members of the Scottish Academy of Painting, Sculpture, and Architecture, held this day, your letter of 20th July was laid before them.

"'The meeting having taken into consideration the application therein contained, although anxious to co-operate with the Directors in any measure calculated to promote the interests of art, are yet decidedly of opinion that they could not support the ensuing Exhibition at the Royal Institution, without materially injuring the establishment with which they are more immediately connected, and which it is their first duty to uphold.

"'Should the Directors, however, resolve on opening the Institution rooms for the Exhibition and Sale of the Works of Living Artists, during the summer months (on the plan of the British Institution), the Scottish Academy will be most happy to

forward the views of the Directors to the utmost of their power.

"'Such an arrangement as this, the members of the Academy humbly conceive, would most effectually advance the interests of the establishments, and consequently of the Arts (which it is their common object to protect), and it will afford them the most sincere satisfaction if it shall receive the approbation and sanction of the Directors.—I remain, etc.,

(Signed) "'WM. NICHOLSON, *Secretary.*

"'FRANCIS CAMERON, Esq.,
Asst.-Secretary, Royal Institution.'"

EXTRACT FROM ANNUAL REPORT, 1829.

"The Council have now to advert to the important change which has taken place in the situation and prospects of the Scottish Academy.

"They hail with sincere pleasure and with the most favourable anticipations the union which has been effected between the professional men of this city, a union which they trust is destined to mark a most important era in the history of Scottish Art, and to place its professors in that state of independence in which alone anything great or pre-eminent is to be achieved.

"The Council, however, cannot disguise from

themselves, nor will they conceal it from this meeting, that the important benefits to which they have alluded can only be attained by unanimity and cordiality, by merging all secondary considerations in a regard to the great objects of their association, by keeping steadily in view that the fate of the Arts in their native country is committed to their hands, and that they must give an account of their stewardship at the bar of an enlightened public. . . .

"Let the members of the Scottish Academy then prove themselves worthy of the high trust which they have assumed, let them banish every selfish and personal consideration, and let them strive to transmit to posterity, on a rock of adamant, the fabric which it has cost much time, much pains, and much labour to rear."

Two important matters, it will be perceived, occurred at this meeting which cannot be overlooked, the first being the vote depriving Mr. Hamilton of his office as Treasurer, and electing in his room Mr. J. W. Gordon, and this though the arbiters in their Award "earnestly and strongly and respectfully recommend to the general body of the Academy to continue in office the intelligent,

active, and public-spirited gentlemen now holding these situations."

One would imagine that a recommendation so urgent, and coming from a quarter so deserving of consideration, would have been duly respected, but the new members, disappointed by the failure of their attempt to found a separate Academy, let their chagrin find vent in doing what cannot but be considered an unseemly, if not ungrateful act; for unquestionably but for the exertions put forth by Mr. Hamilton the Academy could not possibly have overcome its early troubles, mainly caused by the efforts of those who now entered upon the enjoyment of the benefits to be derived from its success. That the majority meant mischief was apparent from the muttered expression of, "Are we to be ruled by an architect?" uttered with determination as they entered the room.

The second thing to be noticed at this meeting is the attempt made, on the motion of Mr. Playfair, to override the law of the Academy which gives to the Council the initiative in the making of all new laws. Mr. Hamilton, by protesting against the procedure of the majority, and giving effect to his protest at a special general meeting held on the 11th March 1830, had this resolution cancelled

and the authority of the Council maintained, thereby saving the Academy from endless disputes and troubles in the future.

The series of pictures from the story of Judith, painted by Mr. Etty, having been completed, it occurred to the Council that it would contribute much to the benefit of art in the city, as well as afford high gratification to the public at large, were these pictures exhibited in a connected form. They therefore resolved to open a special exhibition of these great works, along with the diploma pictures of the members, in December 1831. This intention of the Academy having been communicated to Mr. Etty, along with a desire to procure at the same time for exhibition his other two great historical pictures, Mr. Etty, with that liberality and devotedness to art by which he was so eminently distinguished, at once proffered his utmost assistance in carrying the purpose of the Academy into effect, expressing his readiness to send 'Benaiah,' one of the pictures referred to, which was at his own disposal, and to use his good offices with Mr. Martin, the proprietor of 'The Combat—Woman pleading for the Vanquished,' to allow it to appear in the proposed exhibition.

Mr. Martin having most readily acceded to this

request, the Academy was enabled to place before the Scottish public at the same time Mr. Etty's five great historical pictures. In addition to these magnificent works he also sent three smaller ones, 'Venetian Window during Carnival,' 'Nymph Fishing,' and 'The Storm.' This exhibition, which opened about the middle of December, proved a source of great delight to the public, and also to Mr. Etty, who came from London to see it.

One day, while Mr. Hamilton, along with two of the members of Council,[1] were quietly admiring 'The Combat,' Mr. Hamilton remarked how desirable it would be for the Academy to retain these very perfect works permanently, in addition to the 'Judith.' In this suggestion all concurred, but how to accomplish the matter was the question, it being well known, from the temper of the members of the Academy at the time, that the proposal would not be listened to for one moment. After talking the matter over, and finding that, according to the power vested in the Council by the laws of the Academy, it was within their scope to make such a purchase, these three resolved to do their best to accomplish it, and accordingly it was suggested that Mr. Hamilton should, in the first instance, communicate with Mr.

[1] Messrs. Macleay and Harvey.

Etty and Mr. Martin, to learn at what price they would part with their pictures, if disposed to do so. To the inquiry thus privately made, Mr. Etty replied that he was delighted with the idea of having all his great works in the possession of the Scottish Academy, and to facilitate the design he offered the 'Benaiah' for 130 guineas! and Mr. Martin offered 'The Combat' at £300, with interest since the date of his purchase of the picture, six years before, thus raising the net sum to about £400. With this knowledge, Mr. Hamilton, at a meeting of the Council, held on December 12th, proposed that the pictures, 'The Combat' and 'Benaiah,' by William Etty, Esq., R.A., on account of their intrinsic merits, and the very liberal terms on which they were offered to the Academy by their respective proprietors, should be purchased by the Academy. On the 13th another meeting of Council was held, Mr. Colvin Smith in the chair, when the proposal regarding the purchase of the pictures was resumed; and, after some discussion, Mr. Hamilton moved, seconded by Mr. Macleay, that the liberal terms alluded to at last meeting should be agreed to. This was approved of, Mr. Smith dissenting.

At a meeting of Council held on December 15th, Mr. Hamilton in the chair, it was unani-

mously agreed to purchase 'The Combat' and 'Benaiah,' on the terms proposed in Mr. Etty's letter to Mr. Thomas Hamilton, of date 1st November 1831, viz.,—"They agree to pay 130 guineas for 'Benaiah,' including the frame, and for 'The Combat' £300, with interest at four per cent. on this sum from the date of its purchase by John Martin, Esq.; and the Council further resolve that the purchase-money of the pictures shall be payable at Whitsunday next, and shall, if not then paid, bear interest at 4 per cent. from and after that date." Mr. Hamilton was appointed to communicate with Mr. Etty. The following is a copy of his letter:—

"EDINBURGH, *Decr.* 16*th*, 1831.

"MY DEAR SIR,—You have already been made acquainted with the safe arrival of the pictures. I have now the pleasure of informing you that the Exhibition opened on Wednesday last, and that the effect is truly brilliant.

"I am truly happy in being the medium of transmitting the following communication from the Council of the Scottish Academy.

"At a meeting of the Council held yesterday, it was resolved to purchase 'Benaiah' and 'The Combat,' on the terms mentioned in your letter of

the 28th ult., viz., 'Benaiah' 130 guineas, with frame, and 'The Combat' £300, with interest since the date of Mr. Martin's purchase of it from you.

"You are aware of the very limited resources of the Academy as yet, but the Council are desirous to lay the foundation of such a collection of works of art as shall possess a permanent interest, and shall afford to the native artist subjects of study and imitation.

"The term of payment is proposed to be Whitsunday next, when the proceeds of the opening of the Exhibition shall have recruited the treasury of the Academy; such portion of the money, therefore, as may remain due after that date shall bear interest at 4 per cent. till paid up.

"I have to request that you will have the goodness to communicate to Mr. Martin the proposal of the Academy for the purchase of 'The Combat.' We can readily conceive his reluctance to part with such a work, but it may in some degree diminish his regret when he considers that it will be preserved in connection with your other great works, and may serve for generations to excite the ambition and guide the genius of Scottish artists.

"Be so good as mention at the same time the precise amount of interest which Mr. Martin charges.

"Your instructions as to the hanging of the pictures have been punctually attended to; and I may add, for your satisfaction, that they all came safe to hand, without the slightest injury.—I am, my dear Sir, yours very faithfully,

(Signed) "THOS. HAMILTON."

The following was received from Mr. Etty in reply:—

"14 BUCKINGHAM STREET, STRAND,
LONDON, 21*st Decr.*

"MY DEAR FRIEND,—Your truly gratifying letter reached me on Monday morning, and I can assure you that my friend Sir Francis Freeling's Mercurys[1] have not, for a very long time, brought me anything half so satisfactory.

"Though I did not from delicacy name that feeling to you or to the Academy, yet I assure you, after I saw the Octagon Room, it has been one of the first wishes of my heart that they should be, as they are now, united in one great focus *permanently;* in fact, you deserve them, and you only; you have, I hope, set such an example that other and richer societies may rub their eyes and awaken from the lethargy and stupor that has so long possessed them. It must have its effect; go on and prosper.

[1] Post-office runners; Sir Francis Freeling being Postmaster-General at the time.

"I went on Monday to Mr. Martin to communicate to him the glad tidings; he was out, but I went again yesterday, and saw him. He regrets, he says, to part with the picture, but is delighted that it should be so appropriated. With regard to the amount of interest, he leaves it to you to fix it at the rate of interest now going; and rejoices with me at the example you have set the world of art, and said, 'What a shame it was that something of the sort had not been done here to keep such "noble pictures" (as he was pleased to call them) for some institution here.' I cannot just now call to mind the exact date of the purchase, but I hope soon to do so; it is about five or six years.

"With best wishes and kind regards to every member of the Academy, Mr. Nicholson, Mr. Shiells, etc.,—I remain, my dear friend, yours most sincerely, (Signed) "Wm. Etty."

This transaction, so honourable to Mr. Etty and to Mr. Martin, might have been equally so to the Academy at the time, had the members acted wisely; but instead of approving of what the Council had done, a sort of tumult was raised; all sorts of stories were set in circulation; legal opinion was taken as to the extent of the power possessed by the

Council in regard to making such purchases, with the avowed intention, on the part of the majority, of casting the pictures on the hands of those who had been instrumental in acquiring them, in the event of their being considered legally at fault in the matter. A letter was written to Mr. Martin by the discontented, giving such a view of the case as to induce him to write to the Council, offering to have the picture of 'The Combat' returned to him. Mr. Etty did not say much, but considering how liberal he had been, he must no doubt have had thoughts of his own on the subject. The Council replied to all this by causing £100 to be paid to Mr. Martin on account; but instead of obeying the order, the Treasurer resigned his office and also his position as a member of the Scottish Academy.[1]

It may be imagined what an amount of mischief was done to the interests of the Academy by all this stir, and how damaging it must have been to its character at the time. When, however, the real state of the case came to be apparent, and it was found that the Council had acted quite within the limits of their trust, as the law of the Academy then stood, and when the price of the pictures was

[1] After several years Mr. Watson Gordon withdrew his resignation as a member of the Academy, but was not reappointed Treasurer.

duly paid, and their intrinsic worth came to be recognised, members began slowly to admit that they had had a very good bargain. Further, when, a number of years after, the Academy received an offer of £2500 for 'The Combat' alone, which, to their honour be it said, they promptly refused, it was felt and admitted that the possession of such a work was a thing of which the Academy, as a body, had great reason to be proud. The history of the 'Judith,' 'The Combat,' and 'Benaiah,' previous to their becoming the property of the Academy, showed how low the appreciation of this great style of art was in England. At the time they were produced, all of them were exhibited at the Royal Academy, Somerset House, during the season, and though modestly estimated by the artist as to price, they were invariably returned on his hands unsold. In the case of 'The Combat' alone this was prevented at the last hour, by the warm-hearted sympathy of Mr. John Martin, the eminent historical painter and friend of Mr. Etty, who stepped in and made the purchase to prevent the painting being returned to the studio of the artist, as others of his important works had unfortunately been.

On the 7th December 1829 a letter was received from the Secretary of the Royal Institution, stating

that the Directors had resolved to open an Exhibition of Modern Art in the summer months, and had fixed the 1st of May for that purpose. Such an Exhibition accordingly took place, but from various causes it was not so successful as to induce the Directors to continue the experiment.

Mr. Nicholson had by letter on a previous occasion stated his wish to resign the office of Secretary, which he had held from the commencement of the Academy, so that it was without surprise, but with very much regret, that the following communication, addressed to the President, was brought under the notice of the Council at a meeting held on March 26, 1830 :—

"EDINBURGH, 26*th March* 1830.

"DEAR SIR,—Will you do me the favour to intimate to the Council this evening my resignation of the situation of Secretary to the Scottish Academy ?

"In taking this step I beg to assure you that it does not arise from any hasty resolution, as I have long felt that the attention which the situation requires is quite incompatible with my professional pursuits. By a reference to the minutes of the annual general meeting held 12th November 1828, it will be seen that at that time I found I could

not, in justice to myself, continue in the situation; and it was only conditionally, and at the particular request of the members, that I then consented to delay my resignation. At the annual general meeting in November last I certainly would not have allowed my name to have been put in nomination, had it not been from respect to the sentiments of the referees, expressed in their Award; and because it gave me an opportunity of explaining to the new members of Council many circumstances in the history of the Academy upon which I knew much misconception existed. The unanimous decision of the last general meeting gave me great pleasure;[1] it is a consummation which I have long most devoutly wished for, as it enables me to retire from office with the satisfaction that the Academy is now firmly established; and as I still feel the same zeal for its prosperity, I hope in future to be able to give more support to its Exhibitions than I have hitherto had the power of doing. I have only to add, that I could wish the situation filled up with as little delay as possible; and in order that the affairs of the Academy may not suffer any interruption, I shall (if required) willingly give any information or occa-

[1] Referring to the rescinding of the resolution moved by Mr. Playfair at the first meeting after the union, and previously mentioned.

sional assistance to my successor, until he becomes acquainted with the affairs of the Academy.—I remain, dear Sir, your most obedient servant,

(Signed) "WM. NICHOLSON."

The above communication was submitted to the Academicians at a general meeting held on the 12th of April, on which "Mr. Macdonald then moved, and was seconded by Mr. D. O. Hill, that a vote of thanks be given to Mr. Nicholson for the very able and efficient manner in which he had discharged the duties of his office; and that the members deeply regret the retirement of Mr. Nicholson from an office to which he was so well calculated to do honour." It was also agreed that the Council should be instructed to request Mr. Nicholson to continue in office as Secretary of the Scottish Academy, which motion was unanimously approved of by the meeting. This minute, expressing the sentiments of the general meeting, was communicated to Mr. Nicholson, and he replied as follows:—

"With reference to Mr. Macdonald's motion at the last general meeting, and in order to save the time of the Council, I beg to observe (in addition to what is stated in my letter to the President) that the reason of my remaining so long in office

was occasioned by the peculiar situation in which I felt myself placed soon after the formation of the Academy, in consequence of the secession of so many of the original members after the rooms were taken and the Exhibition advertised.

"The very extraordinary charge which was at that time brought against the artists, of their being incapable of managing their own affairs, and the improper motives which were publicly imputed to the members of the Academy, rendered it a point of honour with the remaining members to proceed and vindicate the rights of the profession, by making good the statements they had issued, and keeping their characters fair in the public eye. That point has at last been satisfactorily accomplished, although from the situation I then held the duties fell particularly heavy on me, at the same time that I had to bear my full share of the obloquy. Although I never for a moment despaired of ultimate success, yet I soon found that it could only be obtained by the greatest activity and attention. Accordingly I found it necessary (on all occasions where they interfered with each other) to make my own affairs give way to those of the Academy. This, of course, was attended with a very serious sacrifice on my part; and I may mention, in confidence, that I can-

not estimate my loss at less than £200 a year since its commencement.

"Under these circumstances I trust that the Council will not impute it to any indifference to the welfare of the Academy that I cannot comply with the wish expressed by the members at the last general meeting. I have now laboured upwards of four years for the Academy, and never shunned any of the duties of the office, however disagreeable they might be. I therefore think it only fair and reasonable that some of the other members should now take the labouring oar. There are many who are equally well fitted for it, provided they will bestow the same time and attention that I have done. The Academy is now established on principles which, if steadily persevered in, cannot fail of being both creditable and advantageous to all concerned. As an individual member I shall continue to give it all the support in my power, and when it comes to my turn will again be willing to take my fair share of its duties.

(Signed) "Wm. Nicholson."

Mr. David Octavius Hill was appointed Secretary in room of Mr. Nicholson, and commenced his long period of service to the Academy, so fruitful in

much that conduced to its stability and wellbeing. Of an impulsive and enthusiastic nature, and at this period but imperfectly acquainted with business, he occasionally required the qualifying regulation of cooler and more practical heads; nevertheless, whatever he did in his capacity of Secretary was always done with singleness of purpose in the direction of what appeared to him the best interests of the Academy.[1]

The Council appointed by the Award terminated on 14th November 1832, and the Annual Report, being the fifth, was presented to the general meeting held that day. As this Report went into several uncongenial details, the majority of the members ruled that it should be suppressed, and it was accordingly not printed by authority of the Academy. Subsequently, however, it was printed privately, and looking into it at this distance of time, it seems difficult to understand why any objection should have been taken to it.

Mr. J. F. Williams, elected Treasurer in room of Mr. Watson Gordon, was instructed at a meeting of Council held 7th December 1832, to pay to Mr.

[1] These Notes were written in 1870, and Mr. Hill had died previously, after nearly forty years' service.

Etty £150 to account of 'The Combat' and 'Benaiah,' with the request that he would pay Mr. Martin the share of the remittance to which he was entitled, which was accordingly done, and Mr. Etty sent the following acknowledgment:—

"14 BUCKINGHAM STREET, STRAND,
Decr. 14*th*, 1832.

"DEAR SIR,—I have the pleasure to acknowledge the receipt of a bill drawn on Messrs. Barclay, Tritton, Bevan, and Co., London, for £150, in part payment to Mr. Martin and myself of the pictures of 'The Combat' and 'Benaiah.'

"I cannot, however, let this opportunity pass of expressing the deep sense I feel, in which I am sure I shall be joined by Mr. Martin, of the honour and obligation which the Scottish Academy has conferred upon me,—a sentiment which, I beg to assure you, sinks the deeper into my heart when I reflect that I see around me, and even in their own body, a number of artists equally, or perhaps more, deserving of the high distinction they have so generously bestowed on me. It is however my hope and prayer that conduct so noble, so disinterested, so truly in the spirit of an enlightening and liberal profession, will not, as indeed it ought

not, to be without its just reward.—I have the honour to be, dear Sir, yours faithfully,

(Signed) "WM. ETTY."

One result of all this divergence of opinion as to the wisdom of the Council in purchasing these splendid works of art was the preparing and passing of the following law of the Academy (Sec. v. art. 6):—"The Council shall not have power to purchase either works of art of any description whatever, or heritable property, without obtaining the previous consent of a general meeting, specially called by billets, intimating the purpose of the meeting, and put into the Post-office, or delivered, ten days at least prior to such meeting."

An important movement of the Academy, suggested and warmly urged by the Secretary, was initiated at a meeting of Council held 4th December 1834, "when the Treasurer brought under the notice of the meeting that the lease of the Galleries, 24 Waterloo Place, at present occupied by the Academy, expired in May next; and it became necessary that steps should be taken to secure a renewal of the lease or procure accommodation for the Academy elsewhere. In connection with this the meeting at the same time took into considera-

tion the subject alluded to in the last paragraph of the seventh Report of the Council, wherein the Council pledged themselves to a full investigation of the nature and materials for the study and promotion of art already existing in Edinburgh, supplied by national funds, with the view of endeavouring to procure for them a more liberal system of management, and that they might be made more effectually useful to national art. It appeared to the Council, in the course of their inquiry and discussion on the subject, that the building of the Royal Institution was erected by the Board of Trustees for Encouragement of Art and Manufactures, etc.,—an investment of part of a national fund at their disposal. That part of the building was let to the Royal Institution for a rent of £380 a year, the Royal Institution receiving from the Board, or from Government direct, the sum of £500 annually, to be applied to objects connected with the promotion of art in Scotland, and that all, or nearly all, this national grant was absorbed in paying the rent, taxes, and attendants of the Galleries. That the splendid Gallery of Casts from the Antique in the same building was also national property, under the management of the Board, and though already a most useful institution its use-

fulness might be considerably extended without further expense being incurred. The Council having given these facts their fullest consideration, were unanimously of opinion that the Scottish Academy had strong claims upon the co-operation of the Honourable Board in obtaining for the Academicians a partial use of their Antique Gallery, and in a participation of the benefits derived from the national grant to the Royal Institution, such as might be afforded by the Academy being permitted to have its annual Exhibition in the Galleries of the Institution, and by having an apartment wherein to hold its meetings and its property." This movement on the part of the Academy was highly approved of by their steadfast friend Lord Cockburn, who entered warmly into the views of the Council in this matter, and used his personal influence with members of the Board of Trustees and the Directors of the Royal Institution to have it accomplished.

After much communing and corresponding, a letter addressed by Lord Meadowbank, as representing both the Royal Institution and the Board of Trustees, to Lord Cockburn, of date 30th May 1835, was received to this effect :—

"I have done everything in my power to find a room for the Scottish Academy in the Royal Insti-

tution, but I cannot make a better of it than I wrote you. The Royal Institution has only by their lease the large room and the outer one. The Library is lent them by the Board of Trustees, and they have no other place for the Directors of the Institution, as well as those of the Spalding Trust, meeting to do their ordinary business. Besides, the books are constantly left open for the use of the public, and therefore you must be satisfied that it is not impossible to suppose, but unreasonable to ask, that this apartment should be given up to any exclusive association. I am sure it will never, after the explanation I have given, be for a moment expected. The whole other apartments belong to the Board of Trustees, and were appointed by Lord Grey's Government to be erected for transferring into them the Board of Manufactures and the Fishery Board, with their respective establishments.[1]

"The former takes possession as soon as the building is finished; and the latter as soon as the arrangements now in progress, and with a view to economy, are contemplated, which will probably be before we are quite ready. When the building is thus occupied, there will not be a hole not in neces-

[1] The additions of the South Octagon and other apartments to the building of the Royal Institution were completed in 1836.

sary use; but as I mentioned before, there never will be any difficulty in accommodating the artists with the occasional use of the board-room for their meetings, whenever premonition is given by the Secretary. There will always be the greatest desire to aid the Society, and you must be satisfied that this will, in all probability, be the case. The Board will see Allan on the subject of his room; excepting during the hours of six and eight during the session of the school, I anticipate no objection to the artists having the use of his apartment. As to the rent, I shall propose 100 guineas for three months."

To this communication the Secretary of the Academy, in a letter to Lord Cockburn, replied :— "I am now instructed to mention to your Lordship, that the rent being reduced to 100 guineas" (previously £150 were demanded), "and the Academy having the certainty of a room, the Council are unanimous in a desire to accede to and close with the terms offered." It was on these conditions, with certain gratuities to the servants in addition, that the Academy occupied the rooms in the building of the Royal Institution, while their Exhibitions were held there. There were certain other conditions favourable to the Academy stated in the minutes of a meeting held on 5th June 1835—present Lords

Meadowbank and Cockburn, and Messrs. Duncan, Scott, and Hill, on the part of the Scottish Academy, —but, excepting the one providing that the South Octagon or other suitable room should be given to the Academy for hanging their pictures, from want of the necessary accommodation in the building, and from other causes, they were not carried out.

The remarkable sort of management in relation to art existing at this period in Scotland, is shown in the fact that the Royal Institution, a society of amateurs, received a charter of incorporation, while the Academy of Painting, Sculpture, and Architecture, consisting solely of professors of those arts, had been hitherto refused one; then also a yearly grant of £500 was given to the former, while the Academy got nothing, but, on the contrary, had for above twenty years to pay 100 guineas annually for the use of the Galleries for three months in the year to hold their Exhibitions, and not only so, but, in addition, a regulation existed for several years, by which neither the members of the Academy nor their friends were allowed to enter the Galleries where their paintings—including the five by Etty —were placed, without paying the charge for admission made to the general public. This state of things formed a strange contrast to the

manner in which the Government dealt with the kindred Academies in London and Dublin; the former having apartments free of charge in Somerset House, and the latter an annual grant of £300.

Previous to the Scottish Academy being constituted in 1826, the Royal Institution had, as already mentioned, arranged Exhibitions of modern paintings, under the obligation, on their part, to lay aside all the free proceeds derived from them for the benefit of artists and their families. There were four such Exhibitions held previous to the formation of the Academy and four after, and the sum said to be realized from the first four was £430, which, with interest, and a gift of £100 from their own funds, the Directors now proposed to hand over to the Academy, to be added to their Pension fund, on condition of the Royal Institution being relieved from every claim that might be made upon it at any future time. This the Academy undertook to do without at the time calling in question the justness of the amount, and accordingly, on the 10th April 1835, gave a formal bond to that effect for £614, 3s. 10d., being the amount received, and to which reference will require to be made subsequently.

Previous to this period the duties of the Secretary and Treasurer had been rendered gratuitously,

but as the Academy were now in a position, from the success of their annual Exhibitions, to attach salaries to the two important offices referred to, resolutions to that effect were passed unanimously.

"It was also unanimously resolved (1*st*), in regard to the past gratuitous services of Mr. Nicholson, who acted as Secretary from the institution of the Academy in 1826 till 1830, and to whose exertions the Council feel that the Academy is much indebted, that a vote of £100 be made to him, not as a remuneration for those services, but simply as an expression of the high estimation in which his past services are held by the Academy.

"(2*d.*) That a vote of £100 be also made to Mr. Hill, not as a remuneration, but simply as an expression of the high estimation in which his past services are held by the Academy, in the able discharge of the duties of Secretary, for the last six years.

"(3*d.*) The Council also having taken into consideration the very important services that have been rendered by Mr. Elder, as law-agent to the Academy, and being aware that to adequately compensate them in a pecuniary point of view is not in the power of the Academy, they recommend that a piece of plate of at least £50 value, with a suit-

able inscription, should be presented to him by the Academy, in testimony of the high sense its members entertain of his services, and that his professional services should in future be remunerated."

George Watson, the first President of the Academy, died on 24th August 1837. For a number of years his occupation of the Presidential chair had been merely nominal; his venerable age and declining health being such as to prevent his being present either at Council meetings or general meetings of the members; but important official documents continued to receive his signature up to a short period previous to his decease.

William Allan, R.A., was elected President of the Scottish Academy in November 1837, on which occasion he was entertained at a public dinner by his friends, and subsequently, in 1842, received from Her Majesty the Queen the honour of knighthood.

A memorial, addressed to the Lords of Her Majesty's Treasury,[1] was, on the 27th June, transmitted to their Lordships, stating the case as between the Academy and the Royal Institution and the Board of Trustees. In this was ably narrated what the Academy had already done, and

[1] Drawn up by Mr. George Moir, Advocate, and approved of by the Council.

further were willing to do, as to the formation of schools of art, to be maintained at their own expense, in the case of accommodation being afforded them for the purpose; and how their intentions in this direction had been baffled by the want of means for carrying them into effect. This document was replied to in November by an inquiry from the Treasury as to "what Scotland and the Academicians had done for the Academy." A new memorial was accordingly drawn up, on the plan suggested by Lord Cockburn in his letter to the Secretary of the 25th November 1837, in which his Lordship recommended that the inquiry of the Treasury should be met by a history of the Academy, in the form of a "Memorial to the Treasury," which should conclude with a request for public aid, "not less than £300 a year, and a charter." An elaborate statement was therefore prepared by the Secretary and Council, which, after being revised by Lord Cockburn, was transmitted through him to the Treasury. Of this document an acknowledgment was transmitted to Lord Cockburn from Mr. Stewart, M.P., one of the Lords of the Treasury, instead of to Mr. Hill direct, in which he says:—"I send you a note which you may show. If I do not get all you ask, I will get a

good deal, at all events." The official reply was, however, not sent by Mr. Stewart till the 19th March 1838. In it he says:—"But for the unhappy state of the colonies causing heavy demands on the Exchequer, I have little doubt that this year I should have succeeded in procuring some substantial proof to the Scottish Academy of the sincere and active interest which I feel in its welfare, and which, I beg to add, is most fully participated in by my friend the Chancellor of the Exchequer, who at all times has shown his love and care of the Arts."

The great amount of interest taken by Lord Cockburn in the affairs of the Academy can only be understood by going into details recorded in the minutes of Council of too extensive a nature to be mentioned here. On all occasions he seems to have been open for consultation, cheerfully and cordially giving his advice, and in such a way as to identify himself with all that concerned the advancement and well-being of the body. The following note from his Lordship was sent to the Secretary of the Academy on 26th March 1838:—

"My dear Sir,—I return the letters you sent me. Your letter to Stewart is most excellent, and will fix him still more firmly in our interests, as his answer shows. I told Jeffrey when he was here

that I would not *talk* to him about our objects and efforts, because I thought that writing, after he got to London, would keep the facts better in his view. Accordingly, I sent him a full exposition on Saturday, which he now has. I am certain that he will act upon it by concussing the Chancellor about our grant and the Home Office about our charter; with what effect we shall see. I expect nothing but fair words from the Treasury this year; but I don't see why we should not be speedily chartered.—Yours faithfully, (Signed) H. COCKBURN."

Again, on the 21st April, his Lordship writes to Mr. Hill:—"I have a letter to-day from Lord Jeffrey in London, in which he says,—'You guessed rightly enough about the Treasury: with a deficit of better than two millions *no* new grants whatever can be made. As to the charter, Maule professes to be favourable; but you should be aware that you should send up a regular petition to the Queen for it, and a copy of the draft of the charter you propose; and then this is remitted to the Lord Advocate for his report, according to which, in most cases, the thing is settled.'" Thus far Lord Jeffrey, and Lord Cockburn adds, "Now I think you should this year give up the grant and get

the charter. For which purpose you should make Mr. Elder prepare a charter and petition. I shall be in Edinburgh in about a fortnight, and we can then revise and adjust the terms of both before finally transmitting them. The charter should contain all your rules and regulations, either as they are or as they are wished to be; after the charter is granted by the Crown it will not be altered—so take care of your rules, for they will operate for ever; and the irreversibility of them is the very circumstance that is valuable, because it excludes all future wrangling and discussion. The nearer you are to the London rules the better. The Lord Advocate cannot be spoken to at present, for he has met with the deepest possible misfortune, but I do not anticipate much difficulty, if any, from him,—Yours faithfully,

(Signed) "H. COCKBURN."

At a meeting of the Council of the Academy the minutes bear that, "acting upon these recommendations, a draft petition to the Queen and draft warrant for a charter were prepared; after being twice remodelled at the suggestion of Lord Cockburn, and having finally received his approbation, it was sanctioned and extended and sent to the

Honourable Fox Maule, at that time Under-Secretary of State for the Home Department," on whose recommendation Her Majesty's Royal Warrant for a charter of incorporation to the Academy was completed and signed by Lord John Russell, on August 13th, 1838.

This was communicated to the Council at a meeting held 23d October, by Mr. Elder, who stated that he had received the Royal Warrant, and that the charter would be ready to be presented to the Academy at or before the annual general meeting in November.

Thus this long desired object was accomplished, and henceforth the Academy came to be designated "The Royal Scottish Academy."

From the changes which had taken place in the building of the Royal Institution, in order to accommodate the clerks of the Board of Trustees and the Fishery Board, no room was found for the schools of the Academy; and accordingly apartments were rented in Register Street to carry on the school of the living model, where for many years it continued to be held. As to the money grant which the Academy had hitherto claimed from the Government, to put them on an equal footing with similar bodies elsewhere, the idea was in

the meantime allowed to go to sleep; certainly nothing of this kind was ever received by the Academy. All expenses connected with the general management, also what was expended in the purchase of works of art for the National Gallery, the Library, and the support of its schools, were defrayed solely from the proceeds of the annual Exhibitions, the income from which continued to show a steady increase, the result of the Academy's efforts to make these annual displays increasingly attractive to the public, not only from the contributions of the members, but by acquiring for the time the loan of works distinguished for their merit and value, and by which a high tone was usually given to the character of the Exhibition.

Hitherto the apartments occupied by the Academy in the Institution building, which they rented from the Directors, were the large room and the North Octagon only, but as considerable additions had recently been made to the building by the Board of Trustees, to meet the requirements of the general purposes of the Board, and as part of these additions consisted of the Octagon Room on the south side, corresponding to that on the north, which was at the time unoccupied, the Secretary of the Academy was instructed to make application for

the use of this apartment, and for the room which opens from it to the west, during the period of the next Exhibition, from 1st February till 1st May. To this application the following courteous answer was returned by Sir Thomas Dick Lauder, the Secretary of the Board:—"14*th November* 1839.—DEAR SIR,—I have now the satisfaction to inform you that at a meeting of the Board held yesterday, the Honourable the Commissioners for the Encouragement of Scottish Manufactures were pleased to grant to the Royal Scottish Academy permission to occupy the South Octagon Room during the Exhibition, also that the Academy should be allowed to occupy, during the above period, such a portion of the West Room as may remain after accommodating the ancient pictures belonging to the Institution for the Fine Arts." By this means the amount of space for arranging pictures was much enlarged, and the West Room, just mentioned, was set apart especially for architectural designs and drawings in water-colours.

From this period matters went on quietly and peacefully for a few years, but in arranging the Exhibition for 1844 a circumstance occurred, of an unimportant nature in itself, but leading subsequently to much annoyance. A painting had been

sent for exhibition by the son of the then Secretary of the Board of Trustees; it was a large and certainly a most inferior work. This picture was placed by a member of the Committee of Arrangement in a conspicuously fine position on the walls, and unfortunately it had been seen in that position by one of the servants of the Board, who had obtained entrance in the absence of the Committee, and reported to the artist. When, however, the hanging of the pictures was completed, and the members were admitted to the rooms, the place occupied by this picture attracted the attention and drew down the animadversion of all present. Sixteen members signed a remonstrance to the Council, and in consequence of their request a more suitable place was found for it. As may be supposed, great dissatisfaction was thereby given to the painter and to the painter's father; and Lord Meadowbank (now Mr. Maconochie) taking up the case, insisted that the servants of the Board should have admission to the rooms at all times, even during the hanging of the pictures. This the Academy resisted, on the ground of their charter law, which forbade it, and also on that of expediency. In consequence of this comparatively trifling matter no opportunity was afterwards let slip of annoying the Academy, even to

the extent of an attempt to extrude it from the Galleries altogether.

In this unpleasant state of matters there was transmitted to the Lords of the Treasury another memorial,[1] ably and clearly stating the history and present position of the Academy, and praying "that it might obtain the desired accommodation in this building directly from their Lordships, and not for a limited period of three months merely, but throughout the year;" adding,—"It is also anxious to obtain, under your Lordships' sanction, a right of access, for the purposes of study, to the Galleries of Casts under the Trustees, at such times as may not interfere with the schools of the Honourable Board." About a month after this memorial was presented to the Lords Commissioners, notice was given to the President of the Academy, by letter from the Treasury, that the matter had been "remitted to the Honourable Board of Manufactures for their consideration."

What the result would be in the hands of Mr. Maconochie, V.-P., may be easily imagined. In a somewhat offensive communication, received by the Secretary of the Academy on 12th June

[1] This memorial was prepared by a Committee of the Council of the Academy, of which Mr. Hamilton was Convener.

1844, "the thing" was declared to be "impossible."

The Academy had this year to lament the death of Mr. William Nicholson, the stanch promoter of the Academy's interests during its earlier struggles, and, for the first four years of its existence, its excellent Secretary.

At a meeting of Council held October 14th, 1844, Mr. Hamilton, as chairman of the committee appointed to consider as to the necessity of erecting galleries for the purposes of the Academy, reported that he had communicated with all the parties having interest in the Earthen Mound, viz., with the Lord Provost, with the view of getting from his Lordship and the Town-Council the ground at a moderate feu-duty, and that his Lordship expressed himself disposed to meet with the Academy, having such a purpose in view, on the most liberal terms; also with the Free Church Building Committee, who were about to erect the College at the head of the Mound; likewise with Mr. Alexander Douglas, who acted as agent for the city creditors and for the proprietors of Princes Street Gardens. This gentleman, with a view to the interests of both these bodies, expressed his hearty concurrence in the plan, and his desire to treat liberally with the Academy in a

matter which would so much adorn the city. Mr. Playfair was accordingly requested to prepare plans to submit to the Council, also to supply an estimate of the probable expense; and the Committee were instructed to take all other necessary steps to obtain information, and having done so, report without delay to the Council. Mr. Playfair, however, having about this time fallen into a weak state of health, and otherwise finding himself unable to engage in the undertaking, sent in his resignation as architect and also as a member of the Academy, on 25th June 1845.

On the part of the few but active members of the executive of the Board of Trustees who were hostile to the interests of the Academy, an arrangement was at this time entered into with the trustees of the collection of pictures left by Sir James Erskine of Torrie to the University of Edinburgh, viz., the Lord Provost of the city and the Sheriff of Midlothian, by which the collection should be transferred to the Gallery of the Institution, subject to the condition, on the part of the Board of Trustees, that they could not at any time thereafter be removed from the walls, so long as they continued under the charge of the Board. This arrangement, it was stated, had received the sanction of the

Lords of Her Majesty's Treasury. The effect of this transaction would have been to shut out the Academy from the Galleries altogether; but on the matter being presented in this view to Mr. Adam Black, then Lord Provost, and to Sheriff Speirs, they at once cancelled the agreement in so far as it affected the period of the Academy's annual Exhibition. Influential members of the Board of Trustees also denounced the petty tyranny conspicuous in this arrangement; and a deputation from the Academy, consisting of Sir William Allan, Mr. Hamilton, and the Secretary, having waited by appointment on Mr. Rutherfurd, M.P., he, after a long conversation in relation to this subject, said that the exclusion of the Academy from the Rooms during the usual period of their Exhibition was an effect which he believed to be quite unanticipated by more than a few members of the Board,—he himself having been entirely ignorant of it, and that he deprecated the removal of the Academy's Exhibition, and would, as far as lay in his power, prevent them from being deprived of the accommodation which they had enjoyed for a number of years. Acting upon this resolution, a full meeting of the Board of Manufactures was called, on the 17th October, for the express purpose of consider-

ing their relation to the Academy. Mr. Rutherford and other members of the Board discussed the question, and the result was communicated to the Secretary of the Academy in two notes, one from W. Gibson-Craig, Esquire, M.P., a member of the Board, the other from Lord Cockburn, intimating that "a large and influential meeting of the Board had been held on the 17th inst., when the relations between the Board and the Academy were the subjects of discussion," and stating that "the Galleries were to be given for the following year at least, and that a committee was appointed to consider and report on the whole matter. The resolution of the Board was all but unanimous, and a very favourable feeling had been manifested towards the Academy."

One good result flowed from this matter, inasmuch as it showed, what the members of the Academy always believed, that the feeling of the great majority of the gentlemen constituting the Honourable Board of Manufactures was by no means what its ordinary action towards the Academy would have led one to suppose, but, on the contrary, of the most kindly nature; the mistakes in its management, so far as the Academy was concerned, seem to have been the permitting one or two active and less kindly disposed individuals to usurp the powers

of the Board, and use them, not unfrequently, in a way which could not be defended.

The Academy's scheme of the fund for relief of aged Academicians and Associates and their widows was at this time brought under consideration of the Council, the funds of the Academy having reached the point specified in the charter, when an annual allotment of the interest fell to be divided among those who had claims upon it, either on account of age, widowhood, or temporary incapacity for professional occupation. Mr. Alexander Low, accountant, was instructed to prepare such a scheme of division as the circumstances of the Academy, present and prospective, might seem to him to justify; accordingly, on the 11th November 1845, Mr. Low submitted his views on the subject, which, after certain alterations suggested by the Council, were adopted, and received the approval of a general meeting of the Academy, and now form the basis of the laws and regulations in relation to the Pension fund.

On the 18th of June in this year the Academy had published a "statement as to the arrangements betwixt the Royal Scottish Academy of Painting, Sculpture, and Architecture, the Honourable Board of Trustees for Scottish Manufactures, and the Royal Institution for the Encouragement of the Fine

Arts in Scotland, respecting the occupation by the Academy of apartments in the Royal Institution Building," in which occurs the following passage :—" The Institution building had been erected by the Trustees in union with the Royal Institution Society, and partly for exhibitions of modern paintings; while the Society had acquired a number of valuable paintings, by means of the subscribed contributions of its members, but partly also from the proceeds of these Exhibitions. It had also commenced a valuable library by means of funds procured wholly from this latter source." In reference to this statement, the Secretary of the Royal Institution wrote in a public document, dated August 6th :—" Now in these words there are no less than four statements entirely unfounded in point of fact; two of which could not fail to be known by the President and Council of the Royal Scottish Academy to be so at the time they were written," adding, that " even to have made such statements without inquiry would have been highly culpable; but what can be said of persons like the President and Council of the Royal Scottish Academy, who, when the imputation in question was made, knew well it was without a shadow of foundation ?" and further, that part of these wilful mis-

representations were "both intended and calculated to cast a reproach upon the purity of the conduct of the Royal Institution."

The fact as alleged by the Academy was thereupon put to the proof, and in every respect confirmed. By documents proceeding at various times from the Royal Institution itself, it was established that the Institution, instead of applying the profits of the eight modern exhibitions held under its auspices, as it was bound to do, for the benefit of artists and their families, employed a large portion of the funds so acquired in the purchase of paintings for its gallery, and in books for an art library. Not satisfied with thus establishing their case, the Academy required that an ample apology should be rendered by the Directors for the calumnious charges they had brought against their President and Council; and further, they demanded that a searching inquiry should be made into the whole case by a qualified accountant, who should be furnished with every facility for the examining the records of the Royal Institution, the Academy offering to pay any expense connected with this proposal. At the same time a carefully prepared statement addressed to Sir Thomas Dick Lauder, Bart., Secretary to the Board of Trustees, was printed and sent to each of

the members of the Board, accompanied by the following circular :—

"*April 29th*, 1846.

"SIR,—I beg respectfully to lay before you the enclosed copy of a correspondence between the Honourable the Board of Trustees for Manufactures in Scotland, of which you are a Commissioner, and the Royal Scottish Academy of Painting, Sculpture, and Architecture, to which, in behalf of the latter body, I earnestly crave your particular attention. It has always been the conviction of the Academy, that the grievances under which it has so long suffered have remained unredressed only in consequence of the subject not having heretofore attracted general attention from the members of the Honourable Board. The continuance of such a controversy is deeply discouraging to the artists, and most blighting to the Arts of Scotland; may I therefore humbly beg your early and careful consideration of the matter, and that you will use your influence as a member of the Board in bringing about such arrangements as may at once be beneficial for the public interests, and may give such accommodation to the Academy as, in the circumstances, may seem just and expedient?

(Signed) "D. O. HILL."[1]

[1] Mr. J. F. Williams, who was elected Treasurer on the resignation

A similar note was also sent to the members of the Royal Institution.

After waiting ten months, during which period three letters had been sent to the Secretary of the Royal Institution, demanding explanation or apology for the insulting language used, without receiving even the courtesy of an acknowledgment, the law-agent of the Academy was instructed to make a formal demand for the name or names of the author of the statements in question, otherwise no alternative was left but to adopt the ordinary legal means of redress. A letter was accordingly sent to the Secretary of the Institution, by Mr. Elder, dated June 27th, 1846. To this a reply was returned on June 29th, stating that "he (the Secretary) was called upon to sign that letter officially in the absence of Sir Thomas Dick Lauder," and adding, "It will be necessary that I should lay your letter before the Board of Directors before I can make any reply to it. (Signed) JAMES SKENE." Mr. Elder replied on July 10th that the answer was unsatisfactory, concluding thus:—"I have therefore to state that your answer to the inquiries made in my letter of 27th

of Mr. Watson Gordon in 1831, died at Glasgow on the 26th October 1846; and Mr. Thomas Hamilton was on the 11th November following again elected to this office, which he had occupied during the first four years of the Academy with much ability.

ult. will be expected on or before the 18th inst., thus allowing three weeks from the former date for completing any investigation that may be going on, and for getting the instructions of your constituents. Failing a satisfactory answer within that period, you will be considered personally responsible, as intimated in my former letter. (Signed) JOHN ELDER."

To this communication a reply was received by Mr. Elder dated July 15th, of which the following is a copy :—

"SIR,—A meeting of the Directors of the Royal Institution was held this day, to whom I submitted your letters addressed to me, and copies of my answers to them. The meeting instructed me to inform you, as acting for the Royal Scottish Academy, that the last general meeting of the Institution had directed the whole of their books and documents to be placed in the hands of Mr. Donald Lindsay, accountant, and Mr. Neaves, advocate, for examination and report with reference to certain claims the Scottish Academy were understood to entertain on the property of the Royal Institution. In preparing this statement for the consideration of the Directors of the Institution, a considerable delay has taken place in consequence of the illness of Mr. Neaves, and latterly of the press of business which that

circumstance has occasioned to him. He is now engaged in preparing the statement, and so soon as it is transmitted to me, I shall take the instruction of the Directors on the subject, with a view to answer Mr. Hill's letter, addressed to me some time since. (Signed) JAMES SKENE."

As no notice was taken in this letter of the offensive and libellous statements complained of, Mr. Elder again wrote to the Secretary of the Institution on the 21st July, in the following terms :—

"SIR,—I received on 16th inst. your favour of 15th, to which I make the present return with exclusive reference to the defamatory matter complained of by my clients. Your letter does not contain any retractation of the exceptionable expressions, nor indicate any time when a more specific answer may be expected. Neither is there any information given of the parties ultimately responsible for those expressions. I deeply regret that no communication of a conciliatory character has been made to my clients, and they are therefore most reluctantly constrained, from a regard to their character and feelings, to intimate that they have instructed me, as their agent, to adopt legal measures for obtaining redress.

(Signed) "JOHN ELDER."

At this point in the Academy's history, Lord Cockburn appears often recorded in the minutes as its good angel, in his endeavours to act as mediator between the Academy and the Institution. By using his influence, he endeavoured to bring about a suspension of the summons for defamation against the latter, on condition of receiving a copy of the accountant's report on its affairs, and also the withdrawal of the injurious imputations against the President and Council of the Academy, along with an ample apology. Accordingly, after much consultation with Mr. Munro, junior counsel, and his senior, the Lord Advocate, intimation was made to the Academy that the Directors of the Royal Institution were now prepared to make the apology required, and also to transmit Mr. Donald Lindsay's report on its affairs.

The following letter, addressed to Mr. D. O. Hill, was accordingly received and read by him at a meeting of Council :—

"ROYAL INSTITUTION, *Feb.* 10, 1847.

"SIR,—I am directed by the Committee of Directors of the Royal Institution to state to you, that they are now satisfied that their personal imputations contained in their letter to you of 4th August 1845, against the President and Council of the Royal

Scottish Academy are totally groundless, and that the Committee regret the said imputations were ever made. It is unnecessary to enter into particulars. The whole imputations are retracted and apologized for, and in so far as this just cause of offence is concerned, this declaration will, I trust, be deemed sufficient by the Academy.

(Signed) "JAMES SKENE."

To this Mr. Hill replied, on the part of the Academy :—

"15*th Feb.* 1847.

"SIR,—I this day received your letter of the 10th inst., and I am directed by the President and Council of the Royal Scottish Academy to say that they accept the retractation and apology for the Committee of the Directors of the Royal Institution therein contained, and hold their action for damages to be abandoned. You are aware that our getting a copy of Mr. Lindsay's report was one of the conditions of this arrangement, and therefore I trust that we shall receive it forthwith.

(Signed) "D. O. HILL."

The Secretary was instructed to forward this letter through Lord Cockburn, and in doing so, to

express to his Lordship the thanks of the President and Council for his aid in bringing to a conclusion this unpleasant part of their controversy with the Royal Institution.

The report of Mr. Donald Lindsay, as to the affairs of the Royal Institution in connection with the Exhibitions of Modern Paintings held under its auspices between the years 1821 and 1829, eight in number, having been submitted to the Academy by the Directors, a rather curious fact came to light, viz., that, while the proceeds of the four Exhibitions held in 1821, 1822, 1824, 1825 yielded, of gross income, the sum of £1871, 8s., there remained, after paying all expenses, £388, 11s. 2d.; while on the years 1826, 1827, 1828, 1829, although the gross income was much larger than the four preceding years, being £3303, 12s. 2d., there yet was a deficiency to meet expenditure of £1133, 7s. 3½d., being a difference of not less than £2365 between the first four and last four years. The statement made by the Academy to the Treasury was thus justified, that for the collection of pictures so much valued by the Board of Manufactures as copies for its School of Design, the public are truly indebted to the artists of Scotland; the only explanation of the deficiency being the one suggested by the Council

of the Academy, that the money had been spent in the purchase of paintings, books, and prints, and permanent furnishings for the Galleries, instead of being laid aside, like the profits of the first four years, for the benefit of artists and their families, according to agreement.

The revelation regarding the manner in which the affairs of the Royal Institution had hitherto been managed consequent upon Mr. Lindsay's report, resulted in the removal of the veil which, for twenty years, had been interposed between the Government and the Academy, and the first ray of cheerful light came to the Council immediately after in a note from Mr. Watson Gordon, of date 25th May 1847, addressed to the President, in which he says :—"I saw the Lord Advocate this forenoon and read that part of your letter to him which referred to the business in question; his reply was simply this—'Tell Sir William that the Scottish Academy may be satisfied that their cause is in good hands, who will take care of their interests; to remain quiet, and not to trouble themselves any further in the matter.'" "You will see therefore," adds Mr. Gordon, "that there is nothing for it but patience. From all I have been able to learn from any conversation I have had with his Lordship on the subject,

I am perfectly persuaded that something will be done for the benefit of the Academy." A note from Lord Cockburn of the same date, and conveying the same information, is also recorded.

About this time the name of Mr. W. Gibson-Craig appears frequently on the minutes of the Council of the Academy, as yielding it important and valuable service. This gentleman was peculiarly qualified, from the various positions which he occupied, to do this effectually, he being at this time not only a member of the Board of Trustees for Manufactures in Scotland, but also a member of the Royal Institution, and, what was of still greater importance, M.P. for the city of Edinburgh, and one of the Lords of the Treasury. In these varied capacities he was able to bring both knowledge and influence to bear upon the subject; and in conjunction with the Lord Advocate, Mr. Rutherfurd, succeeded in getting the Government to order inquiry into the whole question at issue between the Royal Scottish Academy, the Honourable the Board of Trustees, and the Royal Institution; and it was at his suggestion that to Mr. John Shaw Lefevre, one of the Secretaries of the Board of Trade, was confided the task of making an investigation into matters connected with Art in Scotland, with

a view to his reporting thereon to the Privy Council.

In October 1847, Mr. John Shaw Lefevre visited Edinburgh in a non-official capacity. During his brief sojourn he was waited upon by the President and Secretary of the Academy, with whom he had a lengthened conversation on the various topics adverted to in a memorial addressed by the Academy to the Lords Commissioners of Her Majesty's Treasury on the 6th of August 1846, and their dispute with the Board of Trustees and Royal Institution; and also as to the plan formerly in contemplation by the Academy of erecting galleries on the Mound, a subject on which Mr. Lefevre listened with great interest. The following communication, of date November 6th, addressed to the Royal Scottish Academy, by Mr. Trevelyan, Secretary to the Treasury, was afterwards received by the President:—"I am commanded by the Lords Commissioners of Her Majesty's Treasury to transmit to you herewith copy of their Lordships' minute of 5th inst., respecting the inquiry which Mr. J. S. Lefevre, one of the Secretaries of the Board of Trade, has been appointed to make into the constitution and management of the Board of Trustees for Encouraging Manufactures and Improve-

ments in Scotland; and I am to request that you will afford every facility to Mr. Lefevre in the inquiry intrusted to him. The minute referred to runs thus:—'My Lords having before them the Act of last Session, ch. 91, by which powers are given to Her Majesty in Council and to the Lords of the Treasury to direct the Trustees for Encouraging Manufactures and Improvements in Scotland to appropriate and apply a portion of the funds mentioned in that Act towards the purpose of education in the Fine Arts generally, and in decoration and ornamental Art, and in Taste and Design:' My Lords are of opinion that it will be expedient to institute an inquiry into the constitution and management of the Board of Trustees, the nature, amount, expenditure, and appropriation of its funds and property; and how far its resources and arrangements may be rendered more effectually conducive to these important objects.

"Mr. Gibson-Craig submits to the Board that Mr. J. S. Lefevre, one of the secretaries to the Board of Trade, is eminently qualified to conduct this inquiry, and that he has ascertained that Mr. Lefevre is willing to undertake the service.

"My Lords highly approve of this proposal, and desire that a letter be written to Mr. Lefevre re-

questing that, if the Lords of the Committee of Privy Council for Trade see no objection, he will proceed to Edinburgh as soon as his ordinary official duties will permit; and that he will inquire into and report to my Lords upon the several points above mentioned, connected with the Board of Trustees of Manufactures, etc., in Scotland."

Mr. Lefevre gave in his report to the Treasury on 18th December 1847, and on the same day wrote to the Secretary of the Academy, informing him that he had done so, and saying,—"I feel assured that the members of the Royal Scottish Academy will see, in the suggestions I have offered, a sincere wish to promote the success and progress of the Fine Arts in Scotland, and to relieve the Academy from their present anomalous position. They will perceive also, at the close of the report, and in the correspondence contained in the appendix, that I have relied, not unadvisedly, and, I trust, not in vain, upon the cordial co-operation of the Royal Scottish Academy. I allude to my proposal to the Royal Institution, which has been most satisfactorily received on their part, that the collection of pictures purchased by them, and now in their possession, should be given up in perpetuity to the public. I shall be gratified by receiving from the Scottish

Royal Academy the assurance of their readiness to concur in this part of the arrangement, by the concession to the public of their rights and claims to the collection; and I feel satisfied that such assurance would be duly appreciated both by Her Majesty's Government and the public." To this the Secretary of the Academy was instructed to reply that "the Academy cordially accepted the proposals contained in the report in regard to its own future arrangements and accommodation, and was ready to waive its claims to the collection of pictures possessed by the Royal Institution Society in favour of the important public object suggested by Mr. Lefevre." In going into this arrangement, the artists of Scotland may justly be regarded as having made a valuable contribution towards the great national object suggested, viz., the formation in Edinburgh of a National Gallery of the Fine Arts. They also, while gratefully acknowledging the liberality of Government in proposing to grant the Academy £10,000 in aid of the erection of a building for their accommodation, stated their willingness to recommend that a sum of £5000 should be raised by the Academy, and applied towards the erection of the proposed building. At a subsequent general meeting the Council were empowered to communi-

cate to Government that the Academy were willing to apply their resources to such extent as might be found necessary, not exceeding the sum of £12,000. This the Secretary was instructed to write privately to Mr. Gibson-Craig, as that gentleman had invited him to do, stating that the Academy were desirous of making this effort, hoping to borrow the money at a small rate of interest from Government.

Mr. Thomas Hamilton was now instructed to proceed with all convenient speed in the preparation of plans, specifications, and estimates for his design for buildings on the Mound. These, when completed, were submitted to the Academy at a meeting numerously attended, and received their unanimous and cordial approval.

It was also resolved that every effort should be made to carry these plans into effect. In a letter to the Secretary to the Treasury Mr. Hill was instructed to write that, "It being understood that plans for the same purpose have been transmitted by Mr. Playfair, the Academy presumes that Government would not, under any circumstances, sanction these plans without an opportunity for examining them being previously afforded to the Academy.

"Mr. Playfair, some years ago, prepared certain plans for the Academy, and thereafter declined to

act as their architect, resigning at the same time his place as a member of the body. If the plans now furnished by him are substantially the same as those he formerly prepared (which the Academy has no means of knowing), they are much less in accordance with their views than those prepared by Mr. Hamilton."

The original intention as to the building on the Mound was that it should be erected for the accommodation of the Royal Scottish Academy alone; subsequently, however, the views of Government in regard to this expanded greatly, and the Lord Advocate intimated to the Council that further consideration had led the Government to resolve upon erecting another structure, in addition, for a Scottish National Gallery of the Fine Arts. Both of the designs referred to had consequently been made in connection with this idea, and this necessarily led to one feature of similarity, viz., one building on each side of the Mound, with the roadway between. On the designs being sent to the Treasury they were remitted for consideration to Mr. Barry and Mr. Lefevre, who disapproved of both, on account of the great amount of ornamental frontage requiring to be provided for. It was then suggested by Mr. Playfair that a twin building would save much of this,

and this idea being adopted, Mr. Playfair was instructed by Government to prepare plans, which, when completed, were approved of, and determined the character of the building.

The Lord Advocate having given the Academy to understand that Government would allow no bond upon the building for any money they might be able to provide by loan, the purpose of raising money in this way was abandoned; and the former proposal to get the necessary amount from Government, subject to the payment of interest from the proceeds of their Exhibitions, seemed the only method which could be entertained for providing their portion of the outlay.

All anxieties on this subject were, however, set at rest by a communication from Mr. W. Gibson-Craig, which he made at a meeting of the Council of the Academy, on May 29th, 1849. Mr. Craig is reported to have stated that, after many meetings and much negotiation with the Chancellor of the Exchequer, Sir Charles Wood, and after great uncertainty as to his ultimate success, Sir Charles had given his assent to a scheme for erecting both sides of the contemplated building on the Mound for the accommodation of the Scottish Royal Academy, the extension of the Schools of Design, and establishment of

a National Gallery of Painting and Sculpture; also that it was proposed to get a larger sum than that previously contemplated from the Board of Manufactures, Government being willing to undertake the rest of the expense of the building. Mr. Craig added that it was "the intention of Government not to charge the Academy any rent, as was the case with the Royal Academy of London, thus enabling the Academy to devote more of its funds to the furtherance of art, while extending to it a high recognition and status, as well as to do much otherwise for improving the beauty of Edinburgh, and for making the city eminently a seat of the fine arts."

A deputation from the Academy, consisting of the President, Treasurer, Secretary, and another member of Council, had some time previously waited upon the Right Honourable the Lord Provost—Mr. Adam Black—by appointment, at the Council Chambers, to consult as to the terms on which his Lordship considered the Council would consent to feu the ground necessary for building on the Mound. Mr. Black received the deputation very courteously, and having already read the Reports both of Mr. Lefevre and the Council, was fully prepared to enter on the subject.

After a long conversation, the general result of the interview seemed to be as follows, so far as regarded his Lordship's own sentiments. That, while it was necessary that all town's property to be feued for building should be put up to public sale, yet from the peculiar nature of the buildings required by Act of Parliament to be built on the Earthen Mound, he did not expect there would be competition; and that, considering the national object and decorative character of the intended structure, his Lordship himself, and he believed the Council generally, would be satisfied with a very moderate feu-duty. That, by an existing Act of Parliament, he believed it to be necessary that any structure placed upon the Mound should be in accordance with the design of Mr. Playfair, the signed plans of which design were referred to in the Statute, and that therefore the preliminary step in this business was that of endeavouring to procure the sanction and co-operation of Mr. Playfair, without which, his Lordship said, there would be great difficulties, as it was in the power of any rate-payer to object to any structure not in accordance with that mentioned in the Act.

Mr. Black had ceased to be chief magistrate before the matter assumed a practical shape and

was finally settled; but the liberal views shown in this interview were fully acted upon by his successor in the civic chair, Sir William Johnston, under whose rule the Town Council granted the ground for £1000, the true value being estimated at from £30,000 to £40,000.

In the midst of the anxiety unavoidably connected with these proceedings, the ordinary affairs of the Academy were conducted with energy and success; and but for another attempt to shut them out from the Galleries of the Institution before the new rooms contemplated could possibly be erected, the minds of the members would now have had comparative rest. The circumstances were these:— During the minority of the Marquis of Bute it was suggested by certain members of the Board of Trustees, that the Luton collection of Pictures belonging to the estate might be lent by the trustees of his Grace until he came of age, for the purpose of being shown in the Institution Gallery. Had this application proved successful, the Academy were peremptorily told they must find accommodation for their works elsewhere. As the matter was finally settled, the pictures were not removed from the custody of those in whose keeping they then were, and the Academy had the use of the Gal-

leries for their Exhibitions on the same terms as before.

In January 1849, an application was made to the Academy by the Council of the Society of Arts, Adelphi, London, for the loan of the five large pictures painted by Mr. Etty, to form part of a collection of the works of this great painter, which the Society proposed to open for Exhibition under their management during the following summer. This request was cordially acceded to by the Academy; the Society in London, of their own accord, insuring the pictures for the sum of £10,000 while they remained in their possession.

Sir William Allan, second President of the Academy, died on the night of Friday the 22d February 1850, after occupying the Presidential chair for thirteen years, with much ability. It is to be regretted that no good specimen of Sir William's art, such as his picture of the 'Death of Rizzio,' finds place in the National Gallery; his principal picture in the collection being that of the 'Battle of Bannockburn,' a large but unfinished work, and showing none of the best qualities of the master; it was painted literally while he was dying. To those who were with Sir William occasionally during these latter days, it was sadly interesting to

see him wrapped up in blankets, cowering by his easel, with this great canvas stretched out before him, labouring on it assiduously, it may be truly said, till the day on which he died. The constant and only companion of his studio, a long-haired, glossy, Skye terrier, on his master's death refused to be comforted, to eat or to live.

Mr. John Watson Gordon was unanimously elected President of the Royal Scottish Academy in March 1850, and shortly thereafter had the honour of Knighthood conferred upon him by Her Majesty the Queen.

On August 12th, 1850, the vote for the buildings on the Mound came before the House of Commons, introduced by Sir William Gibson-Craig, and was negatived, having been opposed by Mr. Hume, Mr. Bright, and a Member for one of the English counties. A telegram was at once transmitted to Sir William Johnston (then Lord Provost), to inform him that unless he hastened to town and gave such information as would satisfy the gentlemen referred to, the matter would altogether miscarry. On the instant his Lordship made arrangements to start by the night train for London, and, losing no time, took the earliest opportunity of seeing Sir William Gibson-Craig at the House of Commons, by whom he was, after short parley, introduced to Mr. Hume.

During a lengthened conversation with that gentleman he so satisfied him of the propriety of the proposed grant that when his Lordship mentioned in conclusion what the Town Council had done in giving ground for the building—valued by three architects at £38,000, £40,000, and £42,000, respectively—for a merely nominal price, Mr. Hume exclaimed, "Why the d—l was not this mentioned before? I will make no more opposition to it, and will have the vote brought up again." On parting with Mr. Hume the Lord Provost was introduced by Sir William to Mr. Bright, who proved a little more difficult to deal with than the Member for Montrose; but on hearing the facts as stated by his Lordship, and especially as to the liberality of the city in their gift of so valuable a piece of ground for the purpose of the building, he indicated that he would not oppose the grant any further. The remaining opponent was won over in a similar manner, so that when, by a certain rule of the House of Commons, the matter was brought forward again the following day, Mr. Hume stated that, from information he had received from the Lord Provost of Edinburgh since the matter was before the House, he was satisfied that the grant proposed was a proper one, and he begged now to give it his support. That evening, in a note, dated "House of Commons, 12 o'clock," Sir William Gib-

son-Craig wrote to the Secretary of the Academy,—"The vote for the buildings on the Mound has just passed." Through all the previous efforts to accomplish this object Sir William Gibson-Craig was ably supported by Mr. Charles Cowan, then also one of the members for the city of Edinburgh.

A copy of the Bill which had so narrowly escaped destruction appeared about this time in one of the local newspapers, but none had been sent to the Academy. As it did not appear at all so favourable as was expected, the Lord Provost was consulted, and gave assurance of the highly favourable intentions of the Government, upon which he said every reliance might be placed.

In the first instance the Council intended seriously to consider this matter, but on receiving this assurance from the Lord Provost resolved to take no further steps in it at present, against which resolution Mr. Hamilton protested, for the following reasons:—

"*1st.* The Bill contained no recognition or mention of the Academy, and conferred on it no legal rights of any kind, and thus entirely frustrated the admirable proposals of Mr. Lefevre's Report for establishing the Academy on an honourable and independent footing.

"2*d*. That there had been no attempt to obviate any difficulties that might exist as to carrying into effect Mr. Lefevre's proposals, to the execution of which the Academy had solemnly and repeatedly pledged itself.

"3*d*. That while a National Gallery of Art for Scotland was unquestionably an object of great importance it was of equal or greater consequence that the living artists of the country should be established in an honourable and independent position. That there was no incompatibility between these two objects; and the Mound, with proper arrangements, could supply sufficient space for both; but the proposed measure, by delivering up the whole to the Board of Trustees, would place the Academy in a state of dependence, and might issue in its expulsion from the proposed building, and the measure thus tend finally to frustrate those great public objects which led to the original establishment of the Academy, and which the Academy had publicly and strenuously advocated during the last six years.

"4*th*. That the matter was of such vital importance to the interests of the Academy as to call for its being submitted to a general meeting, in

order that it might receive more deliberate consideration thereby.

(Signed) "THOS. HAMILTON."

It is difficult to understand why the name of the Royal Scottish Academy, and all reference to it whatever, should have been omitted from the Act of Parliament, unless some ulterior purpose were entertained, not quite in accordance with what the Academy had been led to expect both from the Government and the Council for the city. What ground they had for such expectations the following will show. On June 2d, 1849, Mr. Gibson-Craig writes from the Treasury to the Lord Provost:—

"I have the pleasure of informing you that the Lords of the Treasury having taken into consideration Mr. J. S. Lefevre's Report of 13th December 1847, and his suggestions for promotion of the Fine Arts in Scotland, are inclined to recommend that a contribution should be made from the public funds in aid of monies which may be furnished by the Board of Trustees for Manufactures, for the purpose of erecting on the Mound buildings to be appropriated to providing suitable accommodation for the *Annual Exhibitions of the Royal Scottish Academy,*

the extension of the Schools of Design, and for the institution of a National Gallery of Painting and Sculpture; but before coming to any decision they are desirous to learn whether the Lord Provost, Magistrates, and Council, will make a grant for this purpose of the ground on the Mound, now belonging to the town, of course under restrictions against building upon it otherwise than as the Statutes having reference to it provide. I have therefore to request your Lordship will bring the matter under consideration of the Magistrates and Council, and that you will communicate to me their decision upon it for the information of the Lords of the Treasury.

(Signed) "W. GIBSON-CRAIG."

This communication was brought under the notice of the Magistrates and Council at a meeting held 12th June 1849, on which occasion the Lord Provost explained generally what was intended in regard to the buildings on the Mound; and, in reference to Mr. Lefevre's report, his Lordship also stated that the Committee of City Creditors, taking all this into consideration, agree to what is proposed by the Lord Provost's Committee, upon condition that on the agreement being concluded £1000 ster-

ling shall be paid by the Treasury into the joint account held with the Bank of Scotland, in name of the Lord Provost, Magistrates, and Committee of Creditors, to be employed in the purchase of City bonds to be destroyed, and upon condition that the proposed buildings are executed within a reasonable time to be fixed. This report and joint-minute having been considered, the Lord Provost moved the adoption of the same, and of the terms on which it was proposed to make over the area of the Mound for the public buildings to be erected thereon, which was unanimously agreed to, and the whole matters recommitted to his Lordship's Committee, to make and complete the arrangements necessary. The thanks of the Council were also unanimously voted to his Lordship for the exertions he had made, and the great trouble he had taken in meeting and arranging with the various parties concerned in a matter which was so eminently to embellish and adorn the city."

Again, on July 10th, 1850, on the motion of the Lord Provost, the Magistrates and Council unanimously resolved to petition the House of Commons in favour of the Bill for the erection on the Earthen Mound of a National Gallery, and Galleries for the *Exhibitions of the Royal Scottish Academy*, and to

state that for the proposed buildings they have cheerfully, and merely for a nominal price, appropriated one of the best situated and most valuable pieces of ground in the whole city of Edinburgh.

Again, in a report of the Lord Provost's Committee, of 30th April 1850, of which "the Magistrates and Council unanimously and cordially approved," it is said, "The Magistrates and Town Council are aware that this Bill empowers the Trustees for Manufactures to erect upon the Mound such buildings as shall be necessary for a National Gallery of Art, and other purposes connected therewith, and with the promotion of the Fine Arts, and that with this view plans have been prepared under the direction of the Lords of the Treasury by W. H. Playfair, architect. . . . Of these buildings, the western division is proposed to be appropriated for a National Gallery, and the eastern for the purposes of the *Royal Scottish Academy.*"

Here we have it stated in the letter of Mr. Gibson-Craig, from the Treasury, in the report of the Lord Provost's Committee, and in the petition in favour of the Bill, that one of its leading objects is to provide accommodation for the *Exhibitions of the Royal Scottish Academy.* It was on this account that property valued at between £30,000 and

£40,000 had been made over for £1000 by the city; and yet in the Bill itself no mention is made of this fact, nor any allusion to the Academy whatever; while the National Gallery, the other principal object contemplated, is freely mentioned. It is not surprising, therefore, that fears began to be entertained that instead of receiving the generous recognition suggested by Mr. Lefevre, or benefit from the city, in the grant of the ground for the building, the Academy was to be placed in some relation subordinate to the Board of Trustees, possibly to be subjected to the scheming and unkindly dealings of some future "Vice-President," who might, as Mr. Hamilton suggested, use his influence through the Board upon the Treasury, to oust the Academy from the building altogether. The matter was, however, allowed to lie over for the present, to wait the course of future development.

On August 13, 1850, "the Lord Provost reported to the Town Council that, at the request of the Honourable Board of Trustees, and understanding it to be the intention of Her Most Gracious Majesty again to visit the capital of her ancient kingdom of Scotland, he had some time ago conveyed to His Royal Highness Prince Albert the earnest request of the Honourable Board and of the

Corporation, that His Royal Highness might be pleased to confer on the city of Edinburgh, and on all who take an interest in the Fine Arts, the great honour of laying the foundation stone of the proposed building on the Mound, at such time and in whatever way might best suit the convenience of His Royal Highness; that His Royal Highness had been pleased to accede to the request, and had recently intimated his desire that the ceremonial should take place on the 30th curt., with which view the Board of Trustees were making the requisite arrangements."

The finished plans of the building were submitted for inspection to a general meeting of the Academicians by Mr. Playfair; and a communication was received from the Board of Trustees, stating that a bottle had been prepared to receive records for the foundation stone, and requesting to know if the Royal Scottish Academy would desire to have one deposited also. After due consideration, the following records were ordered by the Council to be prepared for the purpose suggested:—(1.) Parchment roll, containing the list, as at August 1850, of the Academicians, Office-bearers, and Council, Associates, and Honorary Professors, with the dates of institution and incorporation of the Academy;

(2.) Copy of the Royal Warrant for the incorporation of the Academy, signed by Lord John Russell, by command of Her Most Gracious Majesty Queen Victoria; (3.) Copy of the Catalogue of Academy Exhibition of the Works of Living Artists for 1850.

The arrangements for the ceremonial were carefully prepared by the Lord Provost, so that accommodation for those specially entitled to be present, as well as for the general public, was all that could be desired. When the day arrived it proved sunny and bright, and everything went off well. The Prince was accompanied by the Lord Provost on the right hand, and the President of the Court of Session on the left; the President of the Academy and the Board of Trustees following. In brief time the stone was swung to its place, the bottle was deposited, the trowel, the plumb, and the level did their duty, and, with three hearty cheers for the Queen and the Prince Consort, the ceremonial terminated. On the evening of the same day the Lord Provost was commanded to attend at the Palace of Holyrood House, when the honour of Knighthood was conferred upon him by Her Majesty the Queen.

The President, at a meeting of Council, 13th November 1850, made a generous proposal to paint

for the Academy the portraits of the Right Honourable Andrew Rutherfurd, Lord Advocate of Scotland, and of Sir William Gibson-Craig, M.P. for the city of Edinburgh, and one of the Lords of Her Majesty's Treasury, with a view of permanently commemorating their most friendly and efficient services in the interests of the Academy and the promotion of the Fine Arts in Scotland. Both these gentlemen gratefully acceded to the President's proposal. After these, three other portraits, commissioned by the Academy, were painted by the President, viz., Sir William Johnston, Lord Provost of Edinburgh, the Honourable Lord Cockburn, and Sir John Shaw Lefevre, all of whom, in their varied departments, laid the Academy under deepest obligation by the services which they rendered with a largeness of heart which ought never to be forgotten. A portrait of the President, Sir John Watson Gordon, by Mr. Graham Gilbert, was shortly after this presented by the painter to the Academy, and was, along with those above mentioned, placed in the National Gallery, and now form part of the Academy's collection.

But for the questionable character of the Act of Parliament, in which the very existence of the Academy is ignored, matters would now have pro-

ceeded smoothly; a sense of insecurity, however, though not felt by all the members, was cherished by those who had been eminently distinguished in the contest, such as the earnest Secretary, Mr. Hill, the Treasurer, Mr. Hamilton,[1] and one or two others. These fears and misgivings found expression in a letter from the President of the Academy to Sir William Johnston of Kirkhill, dated December 7th, 1854, in which he says:—"Some doubts, very unexpected on my part, have of late been stated as to the purpose to which the new Art Galleries on the Mound are to be appropriated. The Town Council, under your chief magistracy, having been the party who, with the sanction of the City Creditors, disposed of the valuable site on the Mound on which the building is erected, may I request that you will favour me with your understanding of what these arrangements were?"

In reply the following was received from Sir William Johnston:—

"*Decr. 8th*, 1854.

"I regret to be informed by your letter of yesterday that there exist in any quarter doubts as to the purposes to which the new Art Galleries on

[1] Mr. Hamilton resigned the Treasurership of the Academy at the close of 1850, from his declining state of health, and Mr. W. B. Johnstone was elected to the office.

the Mound were intended to be appropriated. As you wish me to state the understanding on which the Town Council proceeded in regard to these buildings, I can have no hesitation in doing so, especially as their proceedings were in great part made public at the time, and are all fresh in my recollection.

"I need hardly remind you that on my taking office as chief magistrate in 1849, I had submitted to me by the Academy, and also by Mr. Hamilton, all the documents necessary to enable me to understand the early and long-continued struggles of the artists of Scotland to obtain suitable accommodation for their exhibitions, class-rooms, and meetings, and to place themselves in that position of respect and independence to which their merits so well entitle them. Amongst other papers I carefully perused the reports of Mr. Shaw Lefevre, made to Government, as their authorized Commissioner; and I think the simple recital of these able and excellent documents will best explain the ground-work of my proceedings, and through me the course the Town Council adopted in reference to these buildings. In the report of 13th December 1847, Mr. Lefevre states that 'from the general terms of the charter of the Royal Scottish Academy, it cannot be doubted that it was the intention of the Crown

to establish a body in Scotland having the position and functions as to the Fine Arts which belong to the Royal Academy in London, especially as to Exhibitions and Artistic education, . . . with Professors of Painting, Sculpture, Architecture, Perspective, and Anatomy, and that there should be schools for the study of the Human Form, etc. . . . That Edinburgh presents to us the remarkable phenomenon of an existing Royal Academy of the Fine Arts, chartered by the Crown, which has not the opportunity of carrying on an Exhibition of Modern Art, and which is practically excluded from all share in instruction in that important branch of knowledge. . . . That it is not unreasonable that it should be a source of vexation and disappointment to the Scottish Royal Academy to find itself in the position I have endeavoured to describe, and, what is still more to be regretted, it is certain that the involuntary inactivity to which the body must be consigned, if this state of things continue, will depress it in public estimation, and inevitably tend to the discouragement of Fine Art itself, by lowering the position and prospects of its Professors. . . . The direct result of these arrangements (which he now suggested) would be to give to the Academy that prestige and due consequence

which would arise from the dedication to it of a distinct edifice bearing its name . . . not only for its annual Exhibitions, but for the Exhibition of the works of Art which it has acquired, and such other as may be requisite for the performance of its duties and the transaction of its business.' Again, in Mr. Lefevre's report of May 5th, 1849, 'Under this arrangement it will be possible to assign to the Royal Academy a distinct edifice, properly adapted for their objects and functions, and appropriated to their own use; . . . and at the same time ample accommodation for a Scottish National Gallery.' No language could more clearly indicate the views of the Commissioners as to the necessity for encouraging Scottish Art, and for the erection of an edifice bearing the name of the Academy; and believing these views to have been fully adopted by the Treasury and the Board of Trustees, I willingly aided in the promotion and accomplishment of them, with all the influence I possessed; and the result was most gratifying to the public and myself. Perhaps you will allow me to refer you to my public letter to the Secretary of the Academy, of date 27th February 1851, which, written when the transactions were just closed, conveys the views I then entertained of the objects for which we had been so

eagerly contending. I see it was printed in the Twenty-fourth Report of the Academy, and beg you to accept it as part of my reply to your present letter. My understanding then clearly was, that in parting with the valuable piece of ground on the Earthen Mound, at a nominal price, the Town Council would thereby enable the Academy, with the assistance of the Government, to realize Mr. Lefevre's plans, by procuring for themselves, and to be *appropriated entirely to their own use*, a gallery and other rooms, fitted in every respect for their objects and functions, and that *such building would be applied to no other purpose whatever.* I need not hesitate to say, that for anything short of this I never asked the Town Council and the other public Boards I had to consult; and I am equally certain that if I had asked the ground for any less popular purpose, it never would have been granted by these bodies; indeed, the National Gallery was put by us, as it was by Mr. Lefevre himself, second to the Gallery for the Royal Scottish Academy. As you do not tell me in your letter where the unexpected doubts exist, I am led to infer that the present Government are not inclined to homologate the acts of their predecessors in regard to the new Galleries; but surely Sir William Craig, who is

most conversant with the efforts of the Academy, and the objects we all sought to obtain by the erection of the buildings, will bear out the view I have given of their destination, and aid you to put the matter right with those now in power. It may be said the Act of Parliament gives neither the Corporation nor the Academy any control over these erections. This I am quite aware of, and I was led to acquiesce in the reasons given me at the time for its being so arranged, that the naming of the Academy in the Act would be likely to raise opposition to the grant in the House of Commons, seeing that the Royal Academy of London was said to be unpopular at the time with some members of the House; and that after the Bill was passed a Treasury minute would be drawn, putting the Academy in possession of one-half of the building—a matter of little consequence, however, seeing the disposition of the ground to the Trustees contains an express declaration on the subject; . . . but assuredly the Town Council and the public will expect that the oft-avowed intentions of the Government and the House of Commons towards the Academy will be honourably and liberally fulfilled. If not, then have I been grievously misled, and, what is infinitely worse, I have been made the instrument of greatly

misleading the Corporation, the Academy, and the public, inasmuch as the grant of a site worth upwards of thirty thousand pounds was intended not as a gift to the Government or the Board of Trustees, but as the city's contribution towards the encouragement and permanent establishment of Scottish Art, as represented by the Academy.

(Signed) "W. JOHNSTON."

Towards the end of the year 1854, the eastern side of the building being completed, the Secretary of the Academy was instructed to make application to the Board of Trustees to be put in possession of the Gallery intended for the Royal Scottish Academy, so that arrangements might be made for their annual Exhibition, the period for which was just at hand. In consequence of the lamented death of Lord Rutherfurd, who was a member of the Board, the official reply to this request was not received till early in the year 1855, when a communication to the following effect came from the Honourable B. F. Primrose, Secretary of the Trustees :—

"I am directed by the Honourable the Commissioners of the Board of Manufactures to transmit to you, to be laid before the President and Council of the Royal Scottish Academy, copy of a letter

received from the Lords Commissioners of Her Majesty's Treasury, approving of a plan adopted by the Board, upon a full consideration, for the appropriation of the galleries and apartments in the new National Gallery, and submitted to their Lordships for approval, in terms of the Act of Parliament," etc.

The letter from the Treasury is of date January 24th, 1855, and is as follows :—

"I am directed by the Lords Commissioners of Her Majesty's Treasury to acquaint you, with reference to Mr. Primrose's letter of the 30th ult., that their Lordships are pleased to sanction the plan recommended by you for the appropriation of the new buildings of the National Gallery; but it must be fully understood that this sanction is subject to the condition prescribed by the 5th clause of the Act 13 and 14 Vict. cap. 86, that is, that it shall subsist only during such time as the Lords Commissioners of the Treasury shall continue to approve of such appropriation.

"The plan of appropriation is as follows :—

"(1.) The five Western Galleries, and one of the small central Galleries, shall be reserved for the formation of a Scottish National Gallery, and shall be devoted permanently and exclusively to the

reception and exhibition of works of Art in Painting and Sculpture.

"(2.) The five Eastern Galleries, and one of the small central Galleries, shall be appropriated to the annual Exhibitions of the Royal Scottish Academy for four months in every year.

"(3.) The two rooms at the south end of the Eastern Gallery shall be appropriated as a Council-Room and Library for the Royal Scottish Academy during the whole year.

"(4.) The Collection of Pictures belonging to the Royal Scottish Academy shall be placed in the Western Gallery while there is room for them, or in the Eastern Galleries when these are not required by the Treasury for any purpose connected with the promotion of Art, as may be arranged with the Academy.

"(5.) The Eastern Galleries, for the period of the year during which they are not occupied by the Exhibition of the Royal Scottish Academy, shall never be used, either by the Academy or the Board of Manufactures, except solely and exclusively for purposes connected with the promotion of Art, and under the approval of the Treasury.

"(6.) No fee for admission on any occasion, except to the annual Exhibitions of the Royal

Scottish Academy, without the sanction of the Treasury.

"(7.) The general custody and maintenance of the whole building shall be vested in the Board of Manufactures; but the Royal Scottish Academy shall have the entire charge of the Council-Room and Library, and of the Eastern Galleries during their annual Exhibitions."

It was hardly to be expected that the Academy could rest satisfied with the restricted allotment of their interest in the Galleries which the above Treasury Minute suggested by the Board of Manufactures implied. They felt that by it they were reduced to the mere rank of an exhibiting body, without any status, recognised interest in, or provision for the increase of their functions as the most important educational medium in the direction of Art in Scotland. They also felt that their collection of paintings in the Gallery, being by far the most important part of the whole, was entitled to somewhat more consideration than that of being accommodated merely while there might be room for them. The provision made for the annual Exhibitions could not be withheld, as by the disposition of the ground this was the Academy's indefeasible right; upon the whole, therefore, there was not

much to call forth the gratitude of those most nearly interested; on the contrary, a feeling of discontent, proceeding from disappointment, was engendered, and found varied expression. This, however, need not now be referred to, as three years afterwards the Government deputed Mr. James Wilson, Secretary to the Treasury, to proceed to Edinburgh to make such arrangements as his judgment might suggest. Mr. Wilson came to Edinburgh in January 1858, and had a meeting with a Committee of the Academy, consisting of the Secretary, Treasurer, and one of the Members of Council. The President, being confined by indisposition, was not present on this occasion. During a long conversation, Mr. Wilson had many erroneous impressions and unsound views regarding the Academy corrected, and was made aware of much important matter in its favour previously unknown to him. The information derived from this and other sources entirely changed the antagonistic feelings towards the Academy which he had expressed in the first instance to certain of its friends, and led to that Treasury Minute, dated February 25th, 1858, so gratifying to the Academy, which now forms the warrant upon which it occupies its position in the Galleries erected on the Earthen Mound. When

Mr. Wilson came to Scotland he was Secretary to the Treasury, under the Government of Lord John Russell, but which, before the Minute was passed, ceased its functions, that under Lord Derby coming into office. So impressed, however, were the Treasury under the new administration, of the fairness and propriety of the Minute as drawn up by Mr. Wilson, that although much pressed by influential parties to modify and alter it in various ways, they refused to do so in any one particular. On the 15th July 1858, Mr. Wilson wrote, from the House of Commons, that the Academy might now consider the whole affair connected with the National Gallery and Royal Academy as finally settled and disposed of, the estimates having passed for the School of Design and Board of Manufactures, and he, Mr. Wilson, having that day obtained from Government, in the House, a public pledge that his Minute of February last should forthwith be carried out *in all its details*, without alteration, and that the Secretary of the Treasury had undertaken to do this forthwith. Mr. Wilson "congratulates the Academy on the final result of this long contest, and trusts that the arrangement now made will conduce to the prosperity of Art in Scotland." The Government pledge referred to is detailed in the *Times* of 16th inst. :—

Copy Minute, February 25th, 1858.

"My Lords have under their consideration an application from the Board of Manufactures in Edinburgh, relating to the establishment and maintenance of the new National Gallery, which has been completed, and is now ready for occupation. Also an application from the same Board in relation to the removal and custody of the valuable collection constituting the Museum of the Society of Antiquaries, which has been by them generously presented to the nation, free of cost, upon the simple stipulation that it shall be placed in a proper position for exhibition to the public. The conditions upon which this collection was accepted are detailed in the Minute of this Board, of the 1st July 1851.

"Upon the subject of the National Gallery my Lords refer to the Report of Sir John S. Lefevre, dated from the Board of Trade, December 13th, 1847, who had been appointed by the Government of the day to proceed to Edinburgh, and to inquire into all the circumstances connected with the Board of Manufactures, the Royal Academy of Scotland, and other societies in relation with them. The result of that inquiry was that Sir J. S. Lefevre

recommended the erection of a suitable building for the twofold purpose of a National Gallery, in which should be deposited the different collections of pictures then in the Royal Institution (the building belonging to and occupied by the Board of Manufactures), and of a Royal Academy for the use of that incorporation. After much delay and negotiation provisions were made for the erection of a suitable building upon the Mound, in the immediate vicinity of the Royal Institution. For the site of the building the public were indebted to the great liberality of the Lord Provost and Town Council, who, desirous to give every encouragement to Art and to the development of the Royal Academy of Scotland, made over the valuable ground required for the purpose at what may be termed a nominal price. The funds for erecting the building were furnished, to the extent of £20,000, by the Board of Manufactures, with the sanction of this Board, and the remainder, to the extent of £30,000, was furnished by votes of Parliament. By the Act 13 & 14 Vict. cap. 86, the entire building and property were vested in the Board of Manufactures, as well as the appropriation of the buildings when completed, subject to the approbation of the Treasury. On the 26th December 1854, in contempla-

tion of the completion of the building, the following appropriation was duly made of its several parts :—

"APPROPRIATION OF NATIONAL GALLERY.

"1. The five Western Galleries, and one of the small central Galleries, shall be reserved for the formation of a Scotch National Gallery, and shall be devoted permanently and exclusively to the reception and exhibition of works of Art in Painting and Sculpture.

"2. The five Eastern Galleries, and one of the small central Galleries, shall be appropriated to the annual Exhibition of the Royal Scottish Academy for four months in every year.

"3. The two rooms at the south end of the Eastern Galleries shall be appropriated as a Council-Room and Library for the Royal Scottish Academy during the whole year.

"4. The Collection of Pictures belonging to the Royal Scottish Academy shall be placed either in the Western Galleries, while there is room for them, or in the Eastern Galleries while these are not required by the Treasury for any purpose connected with the promotion of Art, as may be arranged with the Academy.

"5. The Eastern Galleries, for the period of the

year during which they are not occupied by the Exhibition of the Royal Scottish Academy, shall never be used, either by the Academy or the Board of Manufactures, except solely and exclusively for purposes connected with the promotion of Art, and under the approval of the Treasury.

"6. No fee for admittance shall be charged on any occasion, except to the annual Exhibition of the Royal Scottish Academy, without the sanction of the Treasury.

"7. The general custody and maintenance of the whole building shall be vested in the Board of Manufactures; but the Royal Scottish Academy shall have the entire charge of the Council-Room and Library, and of the Exhibition Galleries during their annual Exhibitions.

"Before my Lords proceed to consider the future establishment of the National Gallery, and the position of the Royal Academy, it is necessary that they should take a review of the present functions of the Board of Manufactures, and of the appropriation of the funds at their disposal.

"One of the most important and useful functions of the Board has, for many years, been the maintenance of a School of Design and Art. It would

not, my Lords feel assured, be easy to speak too highly of the efforts which have been made by the Trustees and Commissioners of the Board, as well as by all their officers and the masters employed, in order to render the School as useful and beneficial to the public as possible; and my Lords are glad to have the opportunity of expressing their conviction as to the success which has attended those efforts. My Lords cannot, however, but feel that a school of this kind, entirely isolated, however zealous and able may be the management, labours under great disadvantages compared with those in other cities which are associated with the great central department of Science and Art in London.

"My Lords have long been of opinion that the objects of this school in the capital of Scotland, where there is a great demand for Art-education, would be much more effectively secured by being affiliated to the central department in London, than continuing to be the only school of the kind which now occupies the isolated position which it does; and this view has been singularly corroborated by the eminent success which has attended the affiliation of the School of Art in Dublin, belonging to the Royal Society of that capital, with the department in London. With the success of that experi-

ment before them, my Lords cannot but entertain the strongest hope that the Board of Manufactures will agree with them that for the future the School of Design and Art, though still remaining under their immediate guidance, should be affiliated to the department of Science and Art in London. But in doing so my Lords are desirous that every possible respect should be paid to the existing establishment, and to the fair claims of the masters and others connected with it. By this means the funds of the Board will be relieved of the cost of maintaining this School, which will in future be borne by the general vote of Parliament, in the same way as that of the other schools in the United Kingdom. In the next place it appears that the Treasury, some years ago, directed an annual payment to be made from the funds of the Board of Manufactures of £200 to the Caledonian Horticultural Society. The great objects for which that Society was established having been accomplished, it has been intimated to my Lords that it is about to be discontinued, and they therefore determine upon the application of that sum to objects more strictly contemplated by the Act of 1846, relating to the appropriation of the funds of the Board of Manufactures. Again, it appears that the Treasury made an annual grant to

the corporation of the Royal Institution of £500. This corporation was established expressly for the purpose of collecting and exhibiting pictures and other works of Art, and they have, up to this time, occupied a portion of the building belonging to the Board of Manufactures for their Exhibition, for which they have paid a rental of £380 a year. So that while on the one hand they have received this annual grant of £500, they have repaid in the shape of rent £380 to the Board, making a difference of only £120. In consequence of the establishment of a National Gallery, my Lords assume, from the correspondence that has taken place on the subject, that the objects of this, at the time it was established, most valuable institution—forming, as it has done, the real foundation of the National Gallery,—having been otherwise provided for, neither the rooms occupied nor the grant received by them will be any longer required.

"In arriving at this conclusion, my Lords are governed by the liberal tone and spirit which prevail in the letter addressed by Mr. Maconochie, the Vice-President of the Institution, to Sir John Lefevre, dated December 1st, 1847, tendering their co-operation 'in the important object of laying the foundation of a National Gallery of Painting in the city of

Edinburgh.' With that view the Directors of the Institution express their readiness to enter 'into any arrangement that on consideration may be deemed the most expedient for securing to the public in perpetuity the permanent right to the paintings and works of Art which they now possess.' The great and praiseworthy object which the Institution had in view being now accomplished in a manner that must be gratifying to their former efforts, my Lords invite them to relinquish the use of the rooms which they occupy in the building of the Board. By this arrangement the sum of £120 a year will be placed at the disposal of the Board, applicable to the objects already referred to.

"My Lords have now to consider the establishment necessary for the conduct and protection of the National Gallery. The pictures which now form the Gallery in the Royal Institution consist of four separate collections.

"1. There is a most valuable collection, the exclusive property of the Royal Academy. From the close identity which the Academy has from the first had with the scheme of building and establishing a National Gallery, and from the fact that that building has been raised in great measure to meet their own want, and altogether for the purpose of

developing the art in which they occupy so conspicuous a place, as well as from their expressed intentions, my Lords cannot entertain a doubt that the pictures belonging to the Royal Academy, as well now as in future, will form a part of the great national collection.

"2. There is a valuable collection belonging to the Royal Institution, to which reference has already been made, and which, for the reasons already stated, my Lords do not doubt will always be appropriated to the National Gallery.

"3. There is the collection bequeathed to the Lord Provost and the Sheriffs of Midlothian, in trust for the City of Edinburgh, by Sir James Erskine of Torrie, with a stipulation that it shall be exhibited as one complete collection. From the deep interest which the public authorities took in the establishment of the National Gallery, my Lords cannot entertain a doubt that this collection also will always be available for the National Gallery, subject to the terms of the bequest.

"4. There is a collection belonging to the Board of Manufactures, which will also be available.

"Besides these collections there are pictures belonging to the National Association for the Promotion of the Fine Arts, as well as to some private

persons, which have hitherto been exhibited in the Royal Institution, and which my Lords doubt not will form a part of the national collection in the new Gallery. These separate collections, together with other pictures now in the possession of the Royal Academy, and which the Directors have expressed their intention to add to them, will form the National Gallery at its first opening.

"The establishment which my Lords think, after due consideration, will be required to conduct the National Gallery, including the proper officers to take care of the whole of the building, will be—

"1 Principal Curator and Keeper, at a salary of £250 a year.

"2 Assistant-Curators, at £100, rising by £5 to £120 a year.

"1 Second Assistant, at £75, rising by £5 to £90.

"2 Door-keepers, at £60 a year each.

"1 Porter, at £52 a year.

"Half the charge of an officer employed in keeping the building, now employed in keeping the adjacent building, £30.

"For cleaning, £60.

"For rates and taxes and annual repairs, £350.

"The annual charge, therefore, of the National

Gallery which my Lords are pleased to authorize will amount at the maximum to £1142, and which they direct to be paid from the funds of the Board of Manufactures.

"With regard to the officers to be appointed, my Lords feel that in respect to the principal curator and keeper, it is essential, for the beneficial and harmonious working of the National Gallery, and for securing the confidence of the public, that he should always be selected from the members of the Royal Academy, a provision, too, which my Lords think only fair and reasonable, considering the number of pictures which, forming part of the Gallery, now belong to the Royal Academy, and the still greater number which in future they are likely to add to it. In the first place, therefore, my Lords are pleased to appoint Mr. Johnstone, the present Treasurer of the Royal Academy, to fill this office, and my Lords do so, from the knowledge that that gentleman, from his high qualifications in Art, possesses the confidence both of the Board of Manufactures and of the Royal Academy.

"With regard to the mode of filling up vacancies in this office when they occur in future, my Lords are pleased to direct that the Council of the Royal Academy shall submit four names of mem-

bers of the Academy to the Board of Manufactures, from which the Trustees shall submit one for the approval of the Treasury.

"With regard to all other appointments the Board of Manufactures will proceed in the usual way, with the approval of the Treasury.

"With regard to the appropriation of the building my Lords are pleased to confirm the scheme already adverted to, the west side of the building to be denominated the 'National Gallery' and the east side to be denominated the 'Royal Academy;' but which different names of appropriation are in no way to interfere with the provisions of the Act 13 & 14 Vict. cap. 86. In Sir John Lefevre's Report he recommends 'that after the edifice (National Gallery) should be completed, the Royal Academy should set on foot and carry on a Life Academy, to which, in addition to their own pupils, a fixed number of gratuitous pupils from the School of Design should be admitted.' It appears that for some time a Life School was carried on both by the Royal Academy and by the Board of Manufactures, but there being no scope for two schools of this class the Royal Academy discontinued theirs. The Board have, however, up to this time, carried on their school. It appears, however, to my Lords, that in making

an arrangement for affiliating the School of Design and Art to the department in London, a line should be drawn between the functions of that school and those of the Royal Academy, in order that they may work in harmony and with more effect in relation to each other. Upon full consideration of this point, and after consulting the best authorities upon it, my Lords have come to the conclusion that the line so be drawn where the Antique finishes and the Life begins. For all the purposes of Art, as applied to manufactures and trade, they appear to my Lords to be attainable by students studying up to the point of the Antique inclusive, and that the Life is chiefly necessary for those students who desire to follow the profession of Art in painting. The latter object, therefore, it appears to my Lords, can be best attained by a school under the directions and control of the Academy. My Lords would here add, that every consideration they have been able to give to the subject convinces them that nothing is so likely to give vigour and success to all the objects which the Royal Academy has in view, as the establishment and energetic conduct of a Life School under its direct and entire control. My Lords therefore express their earnest hope that the Royal Academy will, as soon as the Life class now

belonging to the School of Design is given up, establish one of their own, and that they will admit to it gratuitously, and as a proof of honourable reward, at least of the students from the School of Design; and my Lords would suggest that this number should be selected by the Council of the Academy from the most meritorious students who send in paintings to their annual Exhibition. For this Life school my Lords are pleased to appropriate one of the rooms on the Royal Academy side of the building, when the Exhibition is not open, and during the time it is open they hope an arrangement may be made for it in some other part of the building.

"With these arrangements carried out, my Lords trust that the two chief objects of the inquiry instituted by the Treasury in 1847 will be attained, viz.:—

"'1. The giving to the Scotch Royal Academy, which must be considered as the representative of the Artists of Scotland, its due position in reference to the promotion and teaching of the Fine Arts.

"'2. The securing to the inhabitants of Edinburgh, by the annual Exhibitions of Modern Art, and by the foundation of a Scotch National Gallery, opportunities, which cannot be over-estimated, of

rational amusement, mental cultivation and refinement of taste.

"It has been represented to my Lords that the building occupied by the Board of Manufactures requires a considerable amount of repair; and that it is probable that a balance will remain from the £20,000 contributed by the Board toward the building of the National Gallery. My Lords are pleased to authorize the application of any such balance as may be found to exist to the repairs of the building of the Royal Institution."

The Treasury Minute, so far as it regards the Royal Scottish Academy and the National Gallery, ends here; the remaining portion being the statement of an arrangement entered into for accommodating permanently the Museum of the Society of Antiquaries in the building of the Royal Institution. On the occasion when the Treasury Minute was first read to the President and Council of the Academy, it is recorded in their minutes that it was with feelings of high satisfaction that those provisions were regarded which affect the status, position, and usefulness of the Academy; while the very next entry made by the Secretary has a touching reference, namely, "that the Council proceeded to elect,

according to the mode prescribed by the laws, an Academician to sit in the room of the late Thomas Hamilton, Esquire," whose decease caused a vacancy during the residue of the time of his service as Councillor.

Mr. Hamilton was the Ulysses of the Academy, and through all the thirty years' conflict—happily now ended—did more than any other member to promote its stability, by the wisdom and the energy which he infused into its councils, and the elevated tone which he endeavoured on all occasions to give to its proceedings. These qualities, working in combination with the enthusiasm of the Secretary, Mr. D. O. Hill, produced such action as was needful for the time, and led to results the benefits of which fall to be reaped by the present and future generations.

The foregoing narrative has been written in an endeavour to make intelligible to the present members of the Royal Scottish Academy passages connected with its early history, by one of the few members still living who took part in the attempt, happily not altogether unsuccessful, to found an institution that should form a centre around which those professionally connected with Art might rally; while it may also be an indication, to such as take

an interest in this subject, of the practical utility of such an Association.

In dealing with these somewhat complicated matters, it has been thought advisable not to interrupt the narrative by details, interesting in themselves, but not directly influencing the leading features of the history. To simplify and make these as plain as the power of the writer enabled him has been his object throughout; and, in keeping with this design, it appears to him that, apart from the current and ordinary business of the Academy, the interest in its affairs, running through a series of consecutive years, ends with the Treasury Minute drawn up by Mr. James Wilson, and passed by the Government under Lord Derby in 1858.

It is thought that at this point it is fitting to pause, from the fact of there being little in the years that follow to chronicle beyond its ordinary business, a statement of which may be found in the Annual Reports published by the Academy.

For the information of the members as to the history and present position of the Spalding Fund, in which artists who are Associates of the Royal Institution for the Encouragement of the Fine Arts have an interest, there is added, in an Appendix, the Report for 1867 of the Directors of that Institution,

and under the excellent management of its present factor, Mr. William F. Skene, it is pleasant to observe the funds are yearly increasing. And there is also added an excerpt from an address by Sir William Stirling Maxwell to the students of the School of Art in Edinburgh, containing a brief account of the history of the Board of Manufactures in Scotland.

APPENDIX.

I.

REPORT by the DIRECTORS of the ROYAL INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS to the ANNUAL COURT OF THE LIFE GOVERNORS.

IN making their Annual Report, the Directors are desirous of taking this opportunity of placing before the Life Governors a statement of the present position of the Royal Institution, both as regards its original purposes and the functions of its Directors, as Trustees under the will of the late Peter Spalding. In order to do this, the Directors directed the accounts of the Royal Institution, and also of the Spalding Trust, to the close of their financial year, on 30th September last, to be laid before Messrs. Lindsay, Jamieson, and Haldane, their usual auditors; and they have now to lay before the meeting the Reports of the Auditors on these accounts.

The Report on the Accounts of the Royal Institution shows a balance of £81, 17s. 11d. at their credit. The

functions of the Directors of the Royal Institution, so far as regards its original purposes, came, in point of fact, to an end in 1860, when the pictures, drawings, and library, collected by them, were deposited in the National Gallery, and the rooms, previously occupied by them as a gallery, given up. Since then, the Directors have had neither income to receive nor expenditure to make, and this balance consists of a small sum which remained over in 1860, after the funds of the Institution had been almost entirely expended in the purchase of pictures.

The Auditors recommend that this account should be closed, and this small sum deposited in bank; and the Directors propose that it should be expended in the purchase of one or more small pictures, when opportunity offers, to be added to the National Gallery.

The pictures, etc., which were acquired by the Royal Institution, though now permanently deposited in the National Gallery, and forming a part of that collection, are still the property of the members; but it would be desirable that an arrangement should be made for the property of the pictures being vested in the Board of Trustees for behoof of the National Gallery, before the Royal Institution shall finally come to an end; and it may be for the interest of the National collection that this period should be anticipated. The Directors would therefore propose that they should be authorized to make over the property of the pictures to said Trustees, should such a step appear to them advisable.

By the will of the late Peter Spalding, who died in 1826, the Ordinary and Extraordinary Directors of the Royal Institution were constituted Trustees for the administration of the Spalding Fund, "the interest or annual

proceeds whereof to be applied for ever for the support of decayed and superannuated Associated Artists;" and the functions of the Directors now remain in force solely for the purpose of executing this trust. When the estate of Mr. Peter Spalding devolved upon them, it consisted entirely of house-property, mainly in the Old Town, and the free annual proceeds, which did not exceed £220, were given by way of annuity to such Artists as the Directors thought came under the description of those for whose relief the Fund was bequeathed. In 1850 the Directors, in accordance with a recommendation of the Auditors in their report, sold the whole of this property, and invested the proceeds in stock of the Bank of Scotland, and of the British Linen Company. The sum invested was £5420, 10s., yielding annual dividends to the amount of £225; but, partly by the improvement of these stocks, and partly by economizing the fund, which has, for the last fifteen years, been under the management of their Secretary, as factor, the Directors now possess stock to the value of £6618.

The Report which they now lay before the meeting shows a balance in favour of the fund of £201, 19s. 2d., and the Directors propose that it should be applied in purchasing an additional share, either of the Bank of Scotland or of the British Linen Company, when the total funds of the trust will amount to £6819, 19s. 2d.

The income of the fund, which originally did not exceed £220, has now increased to £320. It was originally given in annuities varying from £50 to £100 a year; but the Directors some years ago thought it advisable to restrict the amount of the annuities, so as to extend the benefit of the fund over a larger number of

annuitants, and they now do not give annuities to a larger amount than £35, and they require that the applications for annuities shall, in all cases, be accompanied by a recommendation from two members of the Royal Scottish Academy, who know the circumstances of the applicant. They have now on the fund one annuitant of £35, and seven annuitants of £30 each.

The number of Life Governors of the Institution originally consisted of thirty-nine members, but they have been reduced to twenty-two, and as the Board consists of eight Ordinary and eight Extraordinary Directors, some difficulty has been experienced of late years in constituting a Board. At the same time the terms of Mr. Spalding's will render it necessary that this should be done for the administration of that fund, as long as a sufficient number of Life Governors exist to furnish a Board; while the annual audit of the accounts by Messrs. Lindsay, Jamieson, and Haldane affords a guarantee for its proper administration.

II.

EXCERPT FROM AN ADDRESS by SIR WILLIAM STIRLING MAXWELL.

BY the fifteenth article of the Treaty of Union, concluded between England and Scotland in 1705, amongst other provisions for giving some equivalent to Scotland for an increase of duties of Customs and Excise, it was agreed that £2000 a year should for some years be applied towards encouraging and promoting the manufac-

ture of coarse wool in those shires which produced wool, and afterwards wholly employed towards "encouraging and promoting the fisheries, and such other manufactures and improvements in Scotland as may most conduce to the general good of the United Kingdom." In 1718 this £2000 was made payable for ever out of the Customs and Excise in Scotland. In 1725 an addition was made to this sum by an Act which provided, that when the produce of threepence per bushel to be laid on malt should exceed £20,000 a year, such surplus should be added to it, and applied to the like purposes. The year following, the Crown was empowered to appoint twenty-one trustees, who were named in 1727 by letters-patent, which prescribed their duties and the plan of expending of the funds at their disposal in the encouragement of fisheries, and of the woollen, linen, and hempen manufactures. Under these trustees and their successors the business of the Board was carried on for about a century, until 1828, with little change of system, except that in 1809 the number of trustees was increased from twenty-one to twenty-eight, and out of that number the Crown was empowered to appoint seven to be Commissioners of the Herring Fishery; and from that time the Fishery Board and the Board of Manufactures have virtually been separate bodies. In 1828 new letters-patent were issued, giving to the trustees a wider discretion, by empowering them to apply their funds to the encouragement not only of manufactures, but also of such other undertakings in Scotland as should most conduce to the general good of the United Kingdom. In 1847 an Act was passed by which the Treasury was enabled to direct the appropriation of their funds towards the purposes of education in the fine arts generally, and in

decorative and ornamental art, and in taste and design in manufacture. In the same year, Sir John Shaw Lefevre was sent down by the Government of the day to report on the constitution and management of the Board, and the erection of galleries of art in Edinburgh. The result of that report, and subsequent negotiations with the Treasury, was the erection of the galleries of which the late Prince Consort laid the foundation-stone in August 1850, and which were opened in 1859. These galleries were constructed by the co-operation of the Treasury, this Board, and the city of Edinburgh—the Treasury furnishing £30,000, the Board £20,000,and the city a portion of the site at a nominal rate. By these arrangements the public have obtained a National Gallery of great and increasing value, to which the munificence of the Royal Scottish Society of Antiquaries has added a noble museum of antiquities, on condition that it be lodged and exhibited at the public expense. The Royal Scottish Academy has also been provided with rooms for its annual exhibitions; and that distinguished body has not only been associated with this Board in the guardianship of the National Gallery, but has been a generous contributor to the collection. The foundation of the national collection, I may observe, was formed by the Royal Institution for the Promotion of the Fine Arts, a body founded in 1819. By these various extensions of its powers, the Board was enabled greatly to improve its School of Design, which had its origin in 1760. On the 27th of June of that year, in pursuance of previous deliberations of the Board, as our records inform us, a "scheme or scroll of an advertisement anent the drawing-school was read, and it was referred to Lord Kames to take evidence of

the capacity and genius for drawing of persons applying for instruction before they be presented to the drawing-school, and to report when the salary of Mr. Délacour, painter, who had been appointed to teach the school, should commence." This we believe to have been the first School of Design established in these kingdoms at the public expense.

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